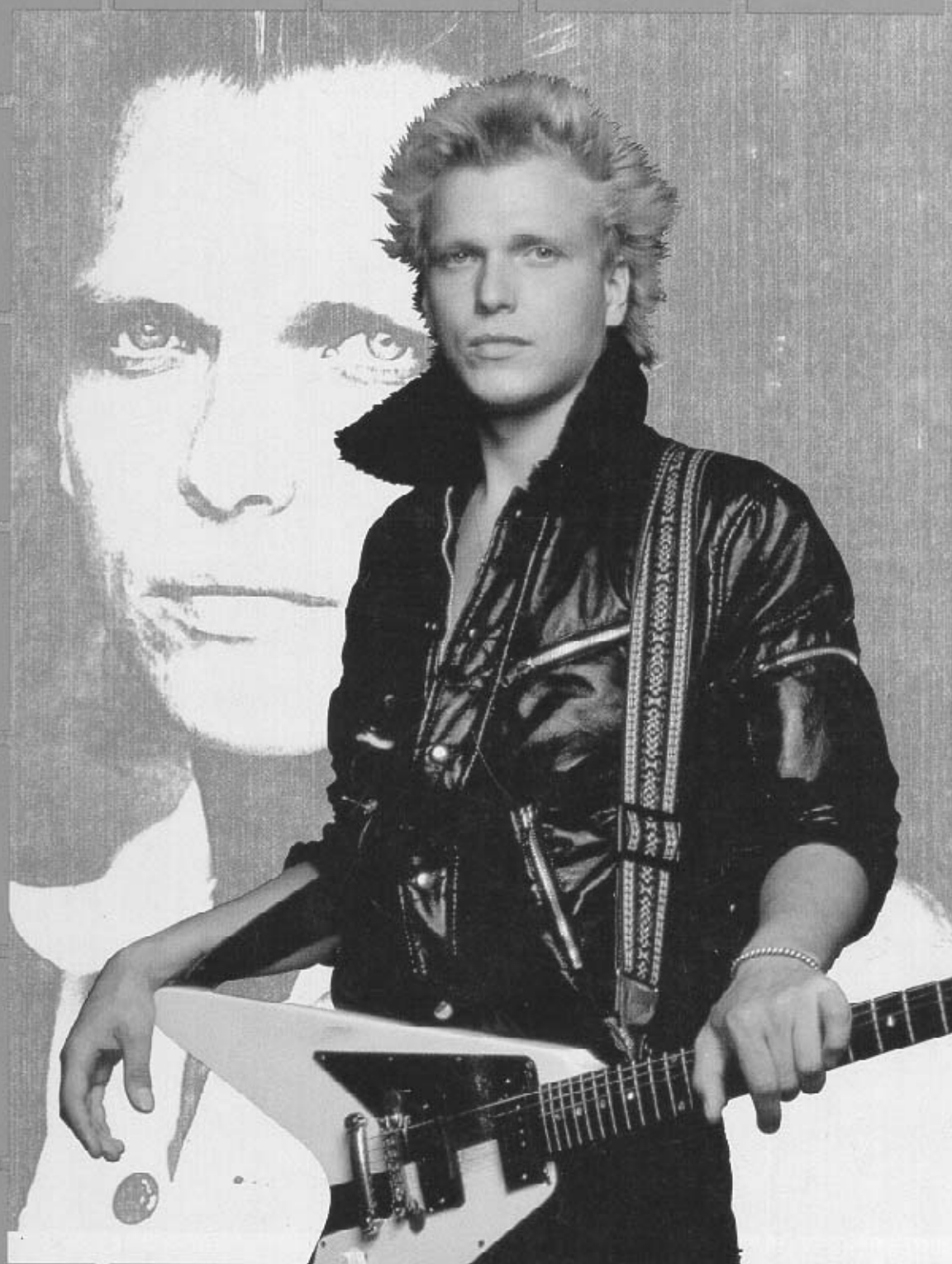


MICHAEL

Schenker



Chrysalis
Chrysalis Music Group

Edited by Milton Kuen





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MICHAEL SCHENKER

Biography

Michael Schenker's guitar heroics with the Michael Schenker Group, UFO, and The Scorpions have earned him a place in the heavy metal hall of fame. *Guitar Player Magazine* concurs: "...his (Schenker's) fluid playing incorporates liquid screams, lightning-fast runs, a well-controlled vibrato, growls, and harmonics—all governed by a strong melodic sense that sings more of creativity than repetition."

The German guitarist has devoted nearly a decade to a non-stop touring and recording schedule. Schenker's virtuosity played an integral part on UFO's *Lights Out* and *Obsession* LPs, but he decided to leave UFO, as he had difficulty expressing his own ideas through the band. Schenker's solo career began with 1980's *The Michael Schenker Group* LP. He was warmly welcomed by fans during tours of America, Europe, and Japan. His touring band consisted of Gary Barden (vocals), Paul Raymond (rhythm guitar and keyboards), Chris Glen (bass), and Cozy Powell (drums). This line-up recorded the second Michael Schenker Group LP, *MSG*, and continued touring in Europe and Japan. This tour was committed to vinyl, and *One Night At Budokan* shot to #3 on the UK chart. (*One Night At Budokan* wasn't released in America.)

After the *One Night* triumph, Paul Raymond and Gary Barden left the band. The remaining members of the Michael Schenker Group listened to over 700 tapes of prospective vocalists and recruited Graham Bonnett. At the same time, Cozy Powell decided to retire from the band to concentrate on his love of racing cars (he has since joined Whitesnake). Powell's replacement was Ted McKenna, who had previously played drums with Rory Gallagher.

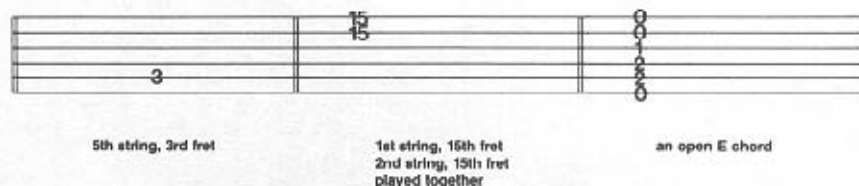
The Michael Schenker Group's third LP, *Assault Attack*, was produced by Martin Birch and was recorded during the summer of '82 at Le Chateau in France and Musicland Studio in Munich. The album featured Graham Bonnett's vocals, although he had already left the band. At a warm-up gig for the Reading Festival in August of that year, Schenker and Bonnett came to a mutual decision to part company. Gary Barden, who had left MSG six months earlier, agreed to rejoin the band and appear at Reading.

With the line-up finally stabilized, MSG finished 1982 on the road, then rehearsed new material, and went into Ridge Farm Studios to record *Built To Destroy*. Originally released in Europe a few months back, the American version of the album has been totally re-mixed by noted producer Jack Douglas, whose previous credits include John Lennon and Aerosmith. "The original version of the album didn't have the sound I wanted," Schenker states. "My manager suggested that we let Jack have a shot at remixing it, and the results are incredible." *Built To Destroy* features a line-up that includes vocalist Gary Barden, bassist Chris Glen, drummer Ted McKenna and keyboardist Andy Nye in addition to Schenker. Schenker has been preparing for his American invasion by playing a series of sold-out shows in Europe and Japan (where *Built To Destroy* reached #1 on the charts). MSG's American tour is planned for February.

Schenker's highest accolades come from other guitarists. Iron Maiden's Steve Harris says, "Schenker is one of the rock and roll greats. He has a style that a lot of guitarists try and copy. He'll go a blistering lead run down the neck and you'll hear every note as part of a melody." Klaus Meine (Scorpions), remarked, "Michael's never sounded better. Of course, I've known him for years, he was the original lead guitarist in Scorpions, but his guitar work these days is the best it's ever been."

TABLATURE EXPLANATION

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



Bends As every rock player knows, the pitch of a note can be raised by pulling (or pushing) a string across the fingerboard, increasing its tension. In both the traditional and tablature notation the note that is *fingered* is the one indicated. An arrow above the note tells you how far to bend it: the word "½" for a half-step higher, the word "full" for a whole step higher. If the arrow is vertical, have the string pushed over before you strike the note. If the arrow is curved, strike the written note first, then push it higher as indicated.

Shake The symbol for a shake (or exaggerated vibrato) is . It is performed by rapidly pulling and pushing the string across the fingerboard, alternately increasing and decreasing its tension.

Slide A slide up to a note looks like . Start a few frets below the note; strike the string and arrive at the written note at the proper time.

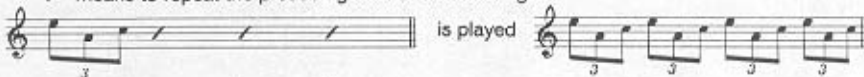
A slide away from a note can either go up or down . In both cases gradually release the finger pressure on the string so it fades away indefinitely.

Pull Off (P) Strike any note played with the 2nd, 3rd, or 4th finger and without picking again, pull off the finger sharply so that a lower note sounds.

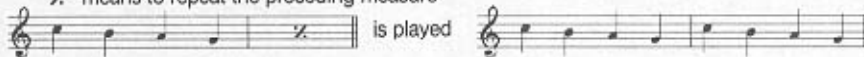
Hammer On (H) Strike any note played with the 1st, 2nd, or 3rd finger and (without picking again) hammer another finger down sharply so that a higher note sounds.

Abbreviations

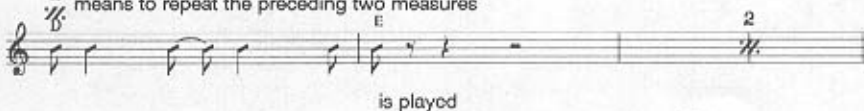
means to repeat the preceding beat or one beat figure.



means to repeat the preceding measure

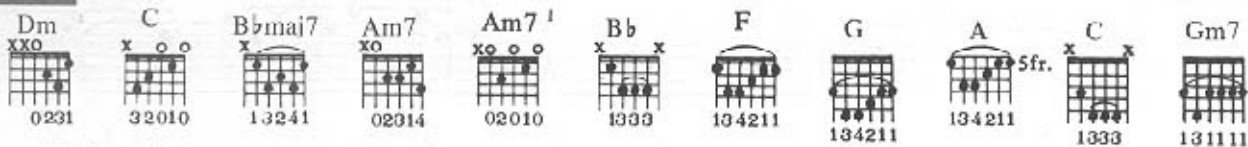


means to repeat the preceding two measures



DOCTOR DOCTOR

Words and Music by Michael Schenker and Phil Mogg



Medium tempo

Intro Dm

mp (keyboard part adapted for guitar)

Chord progression: Dm C Bbmaj7

Tablature for the first system:

T	1	3	1	3	1	3	1	5	3	3	1	3	5	3	3	3
A	0	2	3	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Chord progression: Am7 Dm

Tablature for the second system:

T	2	1	0	3	0	1	0	10	10	12	10	12	10	10	10	10
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Chord progression: C Bbmaj7

Tablature for the third system:

T	2	3	1	3	1	5	3	3	1	3	5	1	3	3	3	3
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Chord progression: Am7 Dm

(continue pattern)

Tablature for the fourth system:

T	2	1	0	3	0	1	0	10	10	12	10	12	10	10	10	10
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Electric guitar in

mf

Dm

B♭maj7

Am7

Full

3

Sl.

P

3

Sl.

7

5

6

7

8

6

5

Dm

gliss pick

3

3

3

3

11

5

8

7

0

5

8

5

8

10

8

10

8

B♭maj7

Am7

3

3

3

3

3

3

P

P

8

5

6

8

5

8

5

Dm

Full

B♭maj7

Full

Full

Full

Full

Full

Full

6

10

13

12

10

12

13

10

10

13

Am7 3 Dm

H P P

5 6 8 5 8 5 6

7 7 6 5 10 12 12 13 Sl.

Bbmaj7 Am7 Full 1/2 3

Sl. P Sl. Full 1/2 P

12 10 12 10 10 13 10 13 10 12 10

Turn volume up

Dm Dm 3 Bb (Slight feedback)

f (Slight feedback)

Sl. Sl.

12 3 5 7 7/8

C Dm 3

Sl. II Sl.

6 10 7 7/8 7 2 3 5 7

Double - time feel (♩ = ♩♩) (12/8)

Chorus

Dm(5)

Bb5

F5

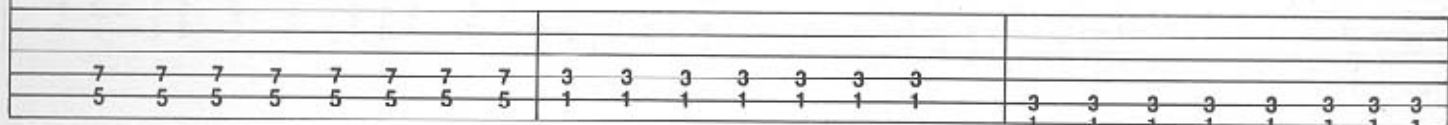


1.3. Doc - tor, doc - tor, please, _____
2. Doc - tor, doc - tor, please, _____

don't you know I'm
don't you know I



(Shuffle feel)



C5

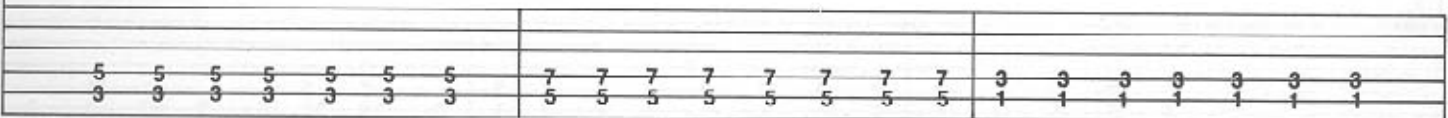
Dm(5)

Bb5



go - ing fast, _____
just can't last, _____

Doc - tor, doc - tor, please, _____
Doc - tor, doc - tor, please, _____



F5

A5

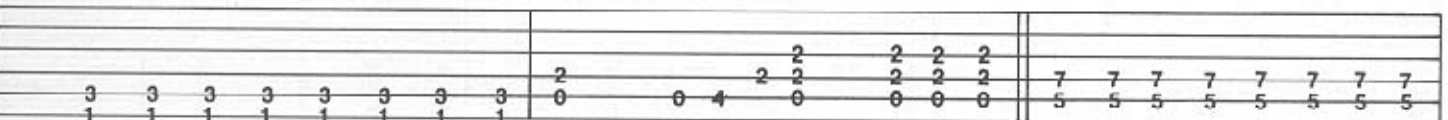
Verse
Dm(5)



don't you know I _____
don't you know I'm _____

just can't last, _____
go - ing fast, _____

1. She walked up to _____
2. It's on - ly just _____
3. But you _____ look _____



Bb5

F5

C5

me

a mo - ment,

and real - ly
she's turn - in'

stole my heart...

so an - gry

as I crawled a

par - a - noid...
cross your floor...

H P

Dm(5)

Bb5

F5

And then she
That's not a
She's got thestart - ed
sit - u - a - tion
strain,to take my
for a nerv - ,
I can't

G5

A5

3rd time
to Coda

Dm5

Bb5

C5

F5

bod - y a - part...
nerv - ous boy...
take an - y more...

Liv - in',

lov - in',

I'm on the run

SL

SL

G5 A5 Dm(5) Bb5

so far a - way — from you, Liv - in', — lov - in', —

5 5 7 7 12 12 8 8
5 5 7 7 12 12 8 8
3 3 5 5 10 10 6 6

Sl. Sl.

C5 F5 G5 A5 Dm(5)

I'm on the run so far a - way — from you.

10 10 3 3 5 5 7 7 12 12 17
10 10 3 3 5 5 7 7 12 12 17
8 8 1 1 3 3 5 5 10 10 17

Sl.

2. Dm(5) Bb5 C5 F5 G5 A5

7 7 9 9 5 5 3 3 5 5 7 7
7 7 9 9 5 5 3 3 5 5 7 7
5 5 1 1 3 3 1 1 3 3 5 5

Chord progression: Dm(5) Bb5 C5 F5

First system: Treble clef, key signature of one flat. Notes: D4, F4, A4, Bb4, C5, D5. Includes a "P.S." (Percussion) instruction with a double bar line and a slash.

Second system: Bass clef, key signature of one flat. Notes: D3, F3, A3, Bb3, C4, D4. Includes a "P.S." (Percussion) instruction with a double bar line and a slash.

Chord progression: G5 A5 Dm(5)

First system: Treble clef, key signature of one flat. Notes: G5, A5, D5. Includes a "D.S. al Coda" instruction with a double bar line and a Coda symbol.

Second system: Bass clef, key signature of one flat. Notes: G3, A3, D3. Includes a "D.S. al Coda" instruction with a double bar line and a Coda symbol.

Coda

Chord progression: Dm(5) Bb5 C5 F5 G5 A5

First system: Treble clef, key signature of one flat. Notes: D4, F4, A4, Bb4, C5, D5. Includes a "3" (triple) instruction over the C5 note.

Second system: Bass clef, key signature of one flat. Notes: D3, F3, A3, Bb3, C4, D4.

Lyrics: Liv - in', lov - in', I'm on the run so — far a - way — from

LOOKING FOR LOVE

Dm(5) Bb5 C5 3 F5

you. Liv - in', lov - in', I'm on the run

P.S.

P.S.

G5 A5 Dm(5)

so far a - way from you.

Sl.

Dm 1/2 Full R Bb F 3 Full

hold bend(s)

Hold bend(s)

C Dm Full R Bb F

Gm7 Am7^I rit poco a poco

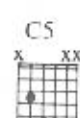
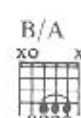
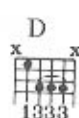
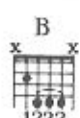
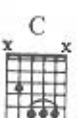
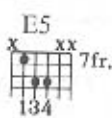
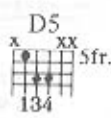
Cadenza ad lib tempo

6 P P rit

SL SL

LOOKING FOR LOVE

Words and Music by Michael Schenker and Gary Barden



Medium Rock beat (♩ ♩ ♩ ♩)

Intro

(Em)

First system of the Intro. Treble clef, 4/4 time. The melody consists of four groups of three eighth notes, each beamed together. The notes are E4, G4, B4, E4, G4, B4, E4, G4, B4, E4, G4, B4, E4, G4, B4, E4, G4, B4. The bass line consists of a single eighth note per beat, all E4 notes. A dynamic marking *f* is present. The system ends with a double bar line and a repeat sign.

Second system of the Intro. Treble clef, 4/4 time. The melody continues with four groups of three eighth notes, each beamed together. The notes are E4, G4, B4, E4, G4, B4, E4, G4, B4, E4, G4, B4, E4, G4, B4, E4, G4, B4. The bass line consists of a single eighth note per beat, all E4 notes. A dynamic marking *f* is present. The system ends with a double bar line and a repeat sign.

Third system of the Intro. Treble clef, 4/4 time. The melody continues with four groups of three eighth notes, each beamed together. The notes are E4, G4, B4, E4, G4, B4, E4, G4, B4, E4, G4, B4, E4, G4, B4, E4, G4, B4. The bass line consists of a single eighth note per beat, all E4 notes. A dynamic marking *f* is present. The system ends with a double bar line and a repeat sign.

Fourth system of the Intro. Treble clef, 4/4 time. The melody continues with four groups of three eighth notes, each beamed together. The notes are E4, G4, B4, E4, G4, B4, E4, G4, B4, E4, G4, B4, E4, G4, B4, E4, G4, B4. The bass line consists of a single eighth note per beat, all E4 notes. A dynamic marking *f* is present. The system ends with a double bar line and a repeat sign.

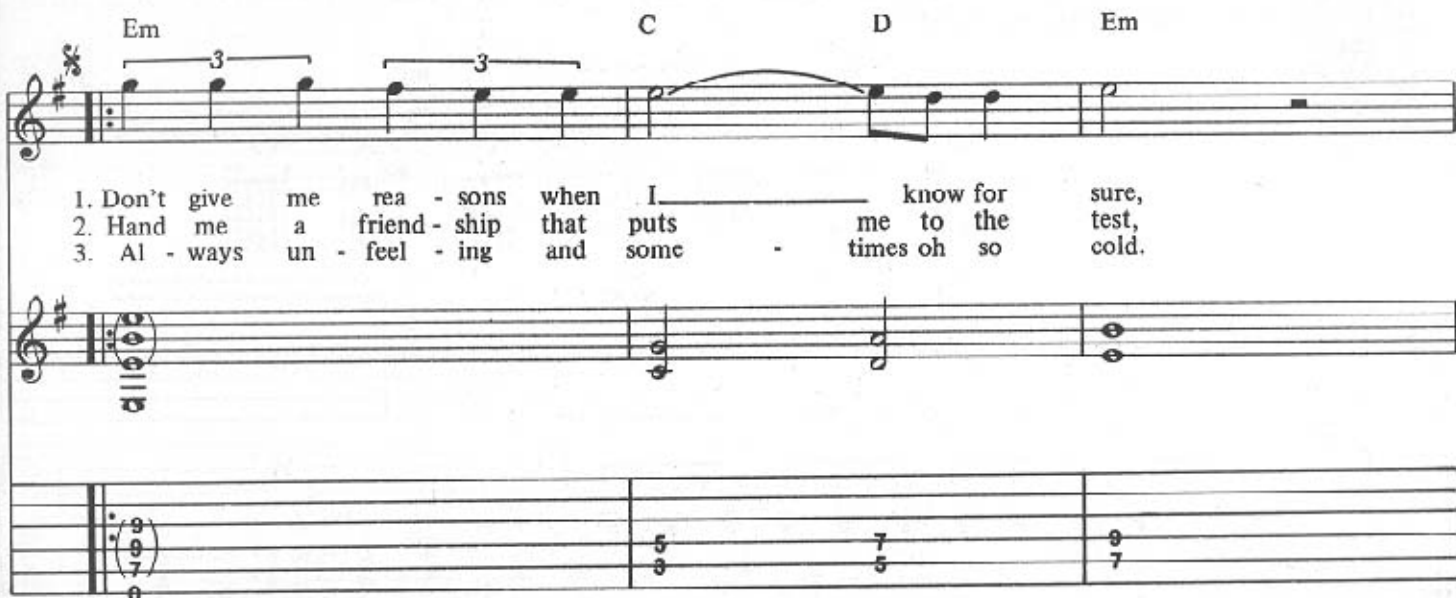
SL

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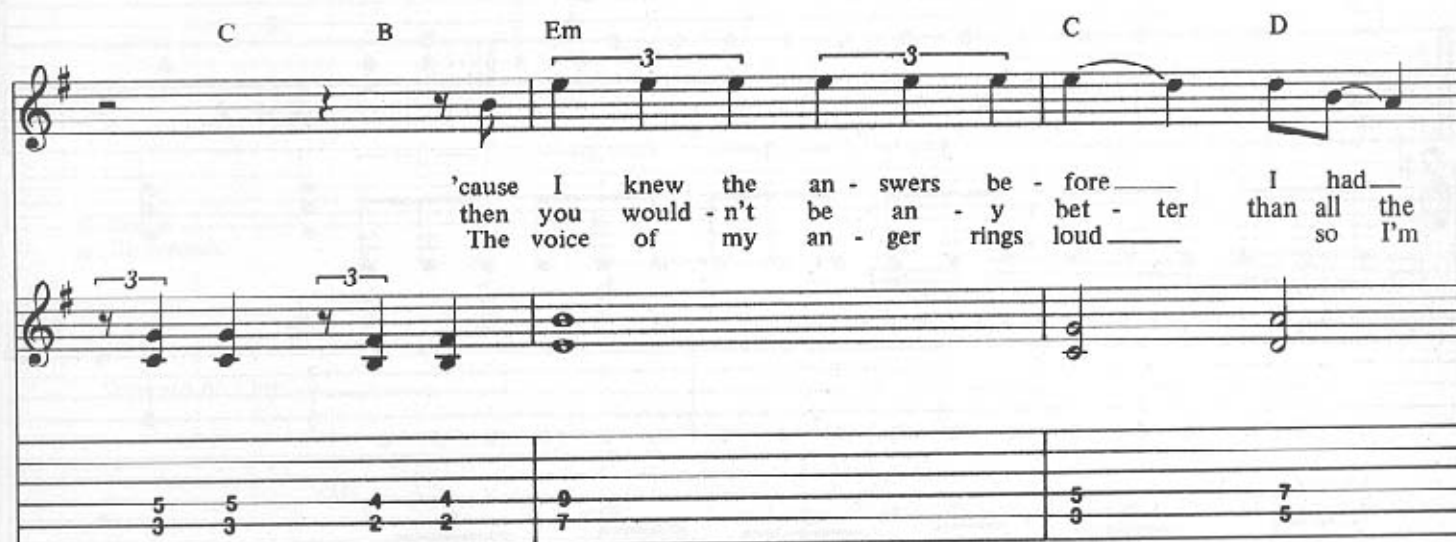
Verse

Em C D Em



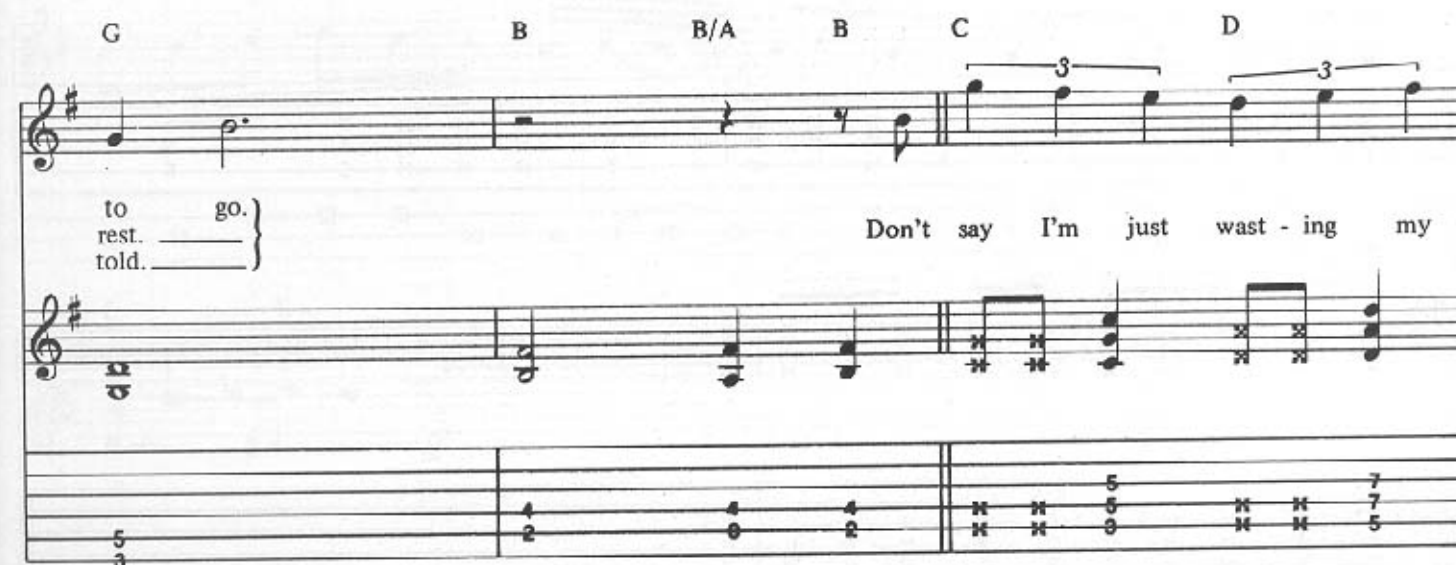
1. Don't give me rea - sons when I know for sure,
 2. Hand me a friend - ship that puts me to the test,
 3. Al - ways un - feel - ing and some - times oh so cold.

C B Em C D



'cause I knew the an - swers be - fore I had
 then you would - n't be an - y bet - ter than all the
 The voice of my an - ger rings loud so I'm

G B B/A B C D



to rest. go.
 told. } Don't say I'm just wast - ing my

Em C D G B

time, _____ what kind of a friend_ would you _____ be? _____ 'Cause

C D Em D C

you know that bet - ter than I. _____

B C

Oh. _____ I'm

2.3.

Sl.

Chorus

E5 D5 E5 D5 C5

look - ing for love, look - ing for a friend, look - ing for love in the end..

(I'm) look - ing for love. You gon - na be my friend..

Look - ing for love in the end..

To Coda

C5

Guitar solo

Em D Em C Em

SL. P SL.

12 10 8 10 7 7 8 7 9 2 5 4 7 4 5 7 5

SL.

D Em D Em

3

H P SL. P

12 10 12 10 8 10 7 7 8 7 9 8

10 9 7

SL.

C Em D Em

SL.

4 5 4 7 4 5 7 5 10 9 7

SL. SL.

8va D

Full

3

5 5

Full

H P H P H P

12 15 12 15 12 15 12 15 12

Coda

Look - ing for love... You gon - na be my friend..

Look - ing for love... in the end... Look - ing for love... You

gon - na be my friend... Look - ing for love... in the end...

Em C Full Full Em Full Full

D Em 8va Full Full D

8va Em C Em

8va D Em D Em C Em

8va D Em D Em

Full Full Full Full Full Full Full Full Full Full Full Full

17 17 14 12 12 15 14 17 14 17 15 18

Sl. Sl.

8va C Em D Em

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

Release to half step bend

8va D Em C Em

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

22 22 0 2 2 2 2 2 2 2 2 2 2 2

Sl. p

D Em D

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

2 2 2 2 17 15 14 15 17 15 17 15

P

The musical notation for the guitar solo in "Hotel California" is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody begins with a *loco* section, indicated by a wavy line and a triplet of eighth notes. This is followed by a series of chords: Em, C, Em, and C, each marked with a "Full" articulation. The second system continues the melody with a *Sl.* (slide) section, also marked with a wavy line. The notation includes fingerings (16, 12, 14, 12, 14, 12, 15, 12, 14, 12, 15, 12) and dynamic markings (P for piano, Full for full). The solo concludes with a final chord marked "Full".

[illegible]

8va C Em D Em

Full Full Full Full Full Full Full Full

3 3 3 3 3 3 3 3

loco

5

Full Full Full

22 22 22 22 22 22 22 22

H P H P

0 2 0 2 0

8va Em C Em D Em

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

8va D Begin fade Em

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

(17) 15 19 17 15 19 17 15 19 17 15 19 17 15 19 17 15 19

8va C Em D Em Fade out

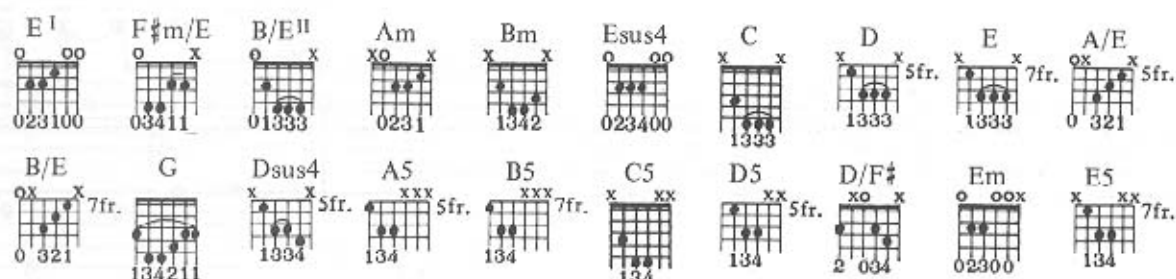
Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

15 19 17 15 20 17 15 20 17 19 15 20 17 19 15 19 17 15

ROCK MY NIGHTS AWAY

Words and Music by Gary Barden and Andy Nye



Moderately slow

Intro

mf

Sl.

3

2 2 2 2 4 4 6 2

Sl. Sl. Sl.

Am Bm7 Esus4 E I F#m/E

Bend neck to lower pitch

1/2 L

2 2 4 7 5 4 0 2 2 2 2 4 4 6

Sl. H 0 1/2 L Sl. Sl.

Bend neck to lower pitch

B/E II Am Bm7 C D

pick slide

14

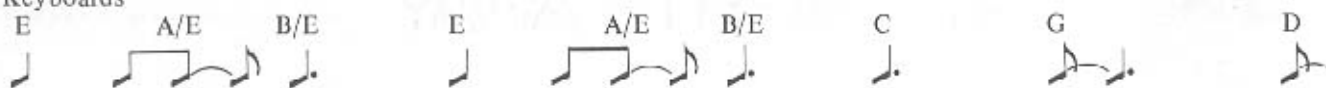
Sl. Sl. Sl.

2 2 4 7 5 4 2 2 4 7 5 7 5 4 5

H P

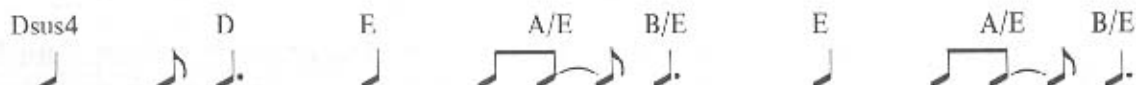
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Bright Rock beat
Keyboards



fabk. sustain
8va

Feedback: sustain into higher overtone





E A5 B5 E A5 B5 C5 G5 D5

Fig. B

A5 Verse E A5 B5

She nev - er wants to

Fig. A

E A5 B5 C G D Dsus4 D

hide from fire, — no; — got — too much de - sire. —

E Fig. A A5 B5 E A5 B5 C G D

She's squeez - ing out the best in me, — I know, — oh, — I —

Dsus4 D E Fig. A A5 B5

— don't want to let her go.

1. She makes me feel a
2. The light - ning on - ly

E A5 B5 C G D Dsus4 D

lit - tle spe - cial, yeah, —
struck me once — and oh, —

Nev - er keeps it to her - self.
you — can strike me an - y - time.

E Fig. B A5 B5 E A5 B5 C G D

Real - ly does the things I like, — oh oh, — I —
'Cause when I get you all a - lone, — look out, — I —

A Chorus C5

— don't wan - na let her go, —
— won't ev - er let you go, —

1.3. The more more you give —
2. The more more I get —

D5 G D/F# Em D5

— to me, — girl,
— to know you, —

you're day out — to day, — of reach, —

C5 D5 E Esus4 E Esus4

it's ver - y hard — to stay — a - way, —
You've got me so — I just — can't sleep, —

E C5 D5

And when I'm sad — and lone - ly,
'Cause when I'm sad — and lone - ly,

G D/F# Em D5 C5 *To Coda* 1. D5

far from home, who's gon - na rock my nights, a - way?
 from day to day, who's gon - na

E A5 B5 E A5 B5 C G D Dsus4 D

E A5 B5 E A5 B5 C G D A

2. D5 E A/E B/E E A/E B/E

rock my nights, a - way?

C G D Dsus4 D E A/E B/E

E A/E B/E C G D A

Guitar solo E^I F#m/E B

Sl. Sl.

Am D E^I

Sl.

The second system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff. The first measure is a quarter note G4, followed by a quarter note A4, then a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. This is followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The melody then continues with a quarter note D4, a quarter note C4, and a quarter note B3. The final measure of the system is a quarter note A3. Above the staff, the letter 'B' is written above the first measure, and 'Am' is written above the final measure. A wavy line is drawn above the staff between the two measures. Below the staff, there are three empty staves. At the bottom of the page, there are two rows of numbers: '2 2 2' and '2 2 2' in the first row, and '3 3' in the second row.

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff. Above the staff, the chords Bm7, C, and D are indicated. The melody consists of eighth and quarter notes. Below the staff, there are three empty staves, likely for a guitar accompaniment, with some faint markings like '4/7', '5', and '4' visible.

8va----- Dsus4 D E5 A5 B5

E5 8va----- A5 B5 C G D

loco

A Verse E Fig. A A5 B5

3. She nev - er wants to

E A5 B5 C G D Dsus4 D

hide from fire, no. Got too much de - sire.

Em 8va- D C

D 8va- E

C A.H.

G D/F# Em D C

D E 8va-

Em D C

8va-

Sl.

14 12 12

12 12 12

H

12 14 14 14 14 14 14 14 14 14 14 14

D E

8va-----

C D

8va-----

G D/F# Em P D P C

8va-----

D E

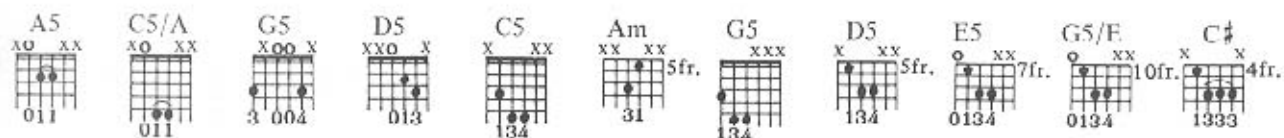
8va-----

C

8va-----

ARE YOU READY TO ROCK

Words and Music by Michael Schenker and Gary Barden



Medium Rock beat

Main riff:

Fig. A

Intro

A5 C5/A G5 D5

f

T A B

12 5 Sl.

The Intro section consists of a guitar melody starting with a half note rest, followed by a quarter note G4, an eighth note A4, and a quarter note G4. The bass line starts with a half note rest, followed by a quarter note G2, an eighth note A2, and a quarter note G2. The guitar melody continues with a half note A5, a quarter note G5, an eighth note F#5, and a quarter note E5. The bass line continues with a half note D2, a quarter note C2, an eighth note B1, and a quarter note A1. The section ends with a double bar line.

Fig. A1

A5 C5/A G5 D5 A5

Ooh

yeah!

The Fig. A1 section consists of a guitar melody starting with a half note A5, a quarter note G5, an eighth note F#5, and a quarter note E5. The bass line starts with a half note D2, a quarter note C2, an eighth note B1, and a quarter note A1. The guitar melody continues with a half note A5, a quarter note G5, an eighth note F#5, and a quarter note E5. The bass line continues with a half note D2, a quarter note C2, an eighth note B1, and a quarter note A1. The section ends with a double bar line.

C5/A G5 D5 A5

Ooh

yeah!

The final section consists of a guitar melody starting with a half note C5/A, a quarter note G5, an eighth note F#5, and a quarter note E5. The bass line starts with a half note D2, a quarter note C2, an eighth note B1, and a quarter note A1. The guitar melody continues with a half note A5, a quarter note G5, an eighth note F#5, and a quarter note E5. The bass line continues with a half note D2, a quarter note C2, an eighth note B1, and a quarter note A1. The section ends with a double bar line.

Verse

A5
Fig. A

C5/A

G5

D5

A5



C5/A

G5

D5

A5
Fig. A

C5/A

G5

D5



1. You know the sound,
2. There's no mis - take,

you got the feel - ing,
no de - ny - ing,

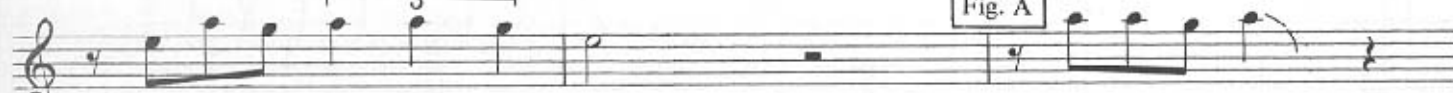
A5

C5/A

G5

D5

A5
Fig. A



you know there's no go - ing back,
we're just — one of a kind.

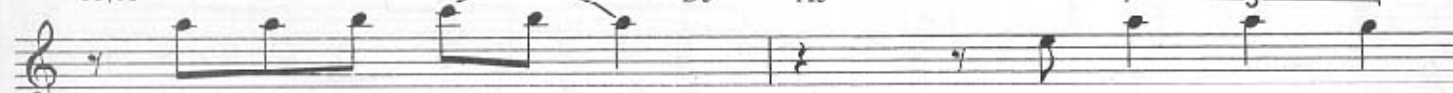
It's all you see,
There's no con-cept,

C5/A

G5

D5

A5



all you be - lieve,
seems like we're all black sheep,

you must have that
ah, bid - ing our

C5/A

G5

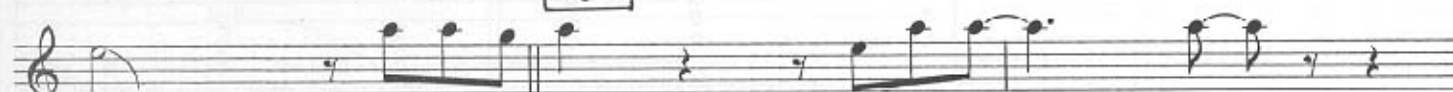
D5

A5
Fig. A

C5/A

G5

D5



sound.
time.

You got - ta rock
You wan - na rock

and get down,
and get down?

yeah!
Yeah!

A5

C5/A

G5

D5

A5
Fig. A



Some cra - zy dreams
(You) love that sound

make your head spin round. — Let's rock
makes our heads spin round and round. Let's rock

and get down!
and get down!

C5/A

G5

D5

A5

C5/A

C5

D5



You heard the word,
I said the word,

now it's all o - ver town. —
now gath - er a - round. —

Am G5 Am G5 Am G5 D5

1. 3. Out in the streets_ the kids stand 'n' wait
 2. Out in the streets_ the lights hit the name-

10 5 10 10 10 7
 12 5 12 12 12 7
 Sl. 3 3 9 9 5

Am G5 Am G5

their less time; Tell me how do you feel?
 crowd; black and sil - ver mys - tique_

10 5 10 10 5
 12 5 12 12 5
 Sl. 3 3 3 3

Am G5 D5 Chorus E5 G5/E D5

Do you wan - na rock to - night?
 Beam on a face with grace_ and shout. }

10 5 5 7 9 12 7
 12 5 5 7 9 12 7
 Sl. 3 3 5 7 7 10 5

E5 D5 E5 G5/E D5 E5 D5

Are you read - y? Are you read-y to rock?_

E5 G5/E D5 E5 D5 To Coda E5 G5/E D5

Tell me you're read - y! Oh! _____

1. 2.

Oh _____ yeah!

Solo

C \sharp
(trill)

10 10

4 5 4 5 4 5 4 5 4 5 6 5 6 5 6 5 6 5

H P H P H P H P H P H P H P

10 10

6 7 6 7 6 7 6 7 6 5 6 5 6 5 6 5 6 5

H P H P H P H P H P H P H P

15:14

4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5

H P H P H P H P H P H P H P H P

long bend

Full Full + 1/2

Full Full + 1/2

E

Full 1/2 Full Full

(Release 1/2 step)

Full 1/2 Full Full

2 2 0

E

Harmonic

(Bend neck to lower pitch full step)

② XII

Bend neck

Harm.

Full

H

P

0

C#

Full

Full

Sl

Muted

Full

long bend

Full

H

P

Sl

Sl

H

E

8va

Full

Full + Full

Full

M3

wide vib.

Full

Full + Full

Sl

Sl

Full

Full

Full

Full

0

12

12

15

12

15

12

15

12

15

12

15

12

15

12

15

12

15

12

15

12

15

12

15

8182

SL

E5

D5

Sl.	Sl.
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10
11	11
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92	92
93	93
94	94
95	95
96	96
97	97
98	98
99	99
100	100

Tell me you're read - y to rock!—

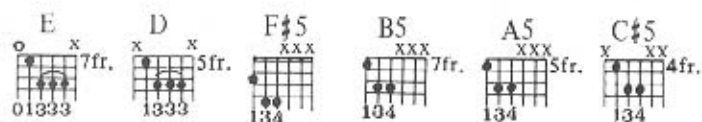
Are you read - y?_____

(Pull out of mix)



VICTIMS OF ILLUSION

Words and Music by Gary Barden and Michael Schenker



Moderate Rock beat

Intro E

Fig. A

f

T 9 9 9 9 7 7 7 7
A 9 9 9 9 7 7 7 7
B 9 9 9 9 7 7 7 7

(Muted)

E

Fig. A

Play 7 times

T 9 9 9 9 7 7
A 9 9 9 9 7 7
B 9 9 9 9 7 7

Verse (continue Fig. A)

1.3. I can't put out the fire,
2. Gone is the free ex - pres - sion,

been blind-ed by the flame.
but look in - to my eyes.

I have to run for cov - er,
The si - lent world is laugh - ing,

can't stand the pain,
(the) mirror nev - er lies,

can't stand the pain,
(the) mirror nev - er lies,

The

ACTING OF ILLUSION

Chorus

F#5



screams are loud but then he can't hear;—

(The)



Muted ———→



night-mare shows his face— then dis - ap - pears.—



Muted ———→

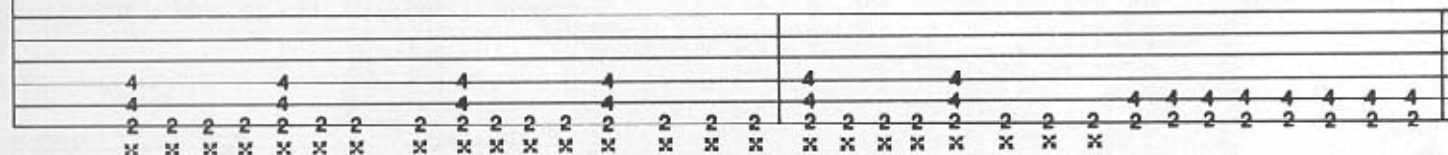


Fig. A

E

D

E

D

E

D

To Coda



Ooh, vic - tim of — il - lu - sion!

Ooh, vic - tim of — il - lu -

E B5

- sion. Down, down, you

Sl. *Sl.*

A5 B5

got - ta find_ a way, — 'cause if you don't be - lieve_ in what you're see - ing now, —

Sl. *Sl.*

3 3

there's noth - ing more to say!

Sl.

First system of musical notation. The treble clef staff contains eighth notes with slurs. The bass clef staff shows fingerings (5, 8, 5, 8, 5, 8, 5, 8, 5, 8, 5, 8) and dynamics (H, P, H, P, H, P, H, P). A 'Full' dynamic is indicated with an arrow. A 'Sl.' (slide) is marked on the bass staff. A triplet of eighth notes is shown in the treble staff.

Second system of musical notation. The treble clef staff contains eighth notes with slurs. The bass clef staff shows fingerings (5, 7, 5, 7, 8, 5, 8, 7, 5, 7, 5, 7) and dynamics (H, H, P, P). A 'Full' dynamic is indicated with an arrow. A 'Sl.' (slide) is marked on the bass staff.

Third system of musical notation. The treble clef staff shows a 'unison bend' and a 'Full' dynamic. The bass clef staff shows fingerings (12, 15) and a 'Full' dynamic. A 'Sva' (sustained vibrato) is indicated. The word 'loco' is written above the staff. A 'D' (double) is marked on the bass staff.

Fourth system of musical notation. The treble clef staff shows a 'unison bend' and a 'Full' dynamic. The bass clef staff shows fingerings (12, 14, 12, 14, 14, 12, 14, 12, 14, 12, 14) and a 'Full' dynamic. A 'Less than 1/2' (less than half) step bend is indicated. A 'P' (piano) dynamic is marked on the bass staff.

Fig A

8va E D E D

8va E D E D

8va E D E D

8va E D E D

8va E D E D

E 8va ----- D E D

Full + Full Full 1/2 Full + 1/2

19 17 20 20 17 20 17 20 19 17 19 17 20 17

E 8va ----- D E D loco

Full Full 1/2 Full 1/2

19 17 19 19 17 19 18 19 17 19 17 19 17 18 19 19 17 19 17 6

E D E D

Full Full D E D

Full Full

7 7 7 7 5 7 5 7 8 9 10 9 7 9 8 10

Begin fade

E D E D 8va ----- D

1/2 Full (<1/2) 1/2 A.H. Full (<1/2) 1/2 A.H. P Fade gradually Full Full Full (-1/2)

10 8 10 8 10 12 8 9 10 12 11 9 22 22 22 10 22 20 21

E 8va ----- D E D

1/2 Full Full Full (-1/2) Full

17 15 17 17 15 17 15 17 17 15 17 15 17 15 16 17 17

Fade out

CRY FOR THE NATIONS

Words and Music by Michael Schenker and Gary Barden



Intro Medium tempo

8va — CIII G D

mp Keyboard: synthesizer (harpsichord tone)

T: 8 8 8 7 5 8 5 7 5 7
A: : : : : : : :
B: : : : : : : :

Note: Keyboard intro adapted for guitar—use clean tone with octave divider to simulate synth. tone.

8va — CIII G D CIII G D

8 8 8 7 5 8 5 5 7 8 10 8 7 10 8 10

2nd time: CIII Synth. (Diving missile effect) G

7 9 7 7 9 8 7 7 9 8 7

1. D 2. (G) Missile diving (Explosion) (Rumble)

5 7 5 7

Medium Rock beat

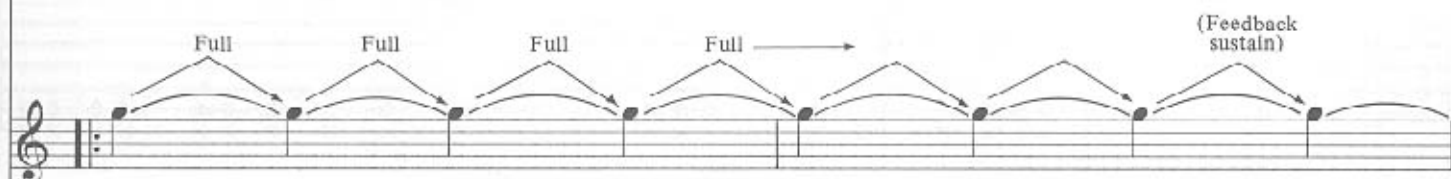
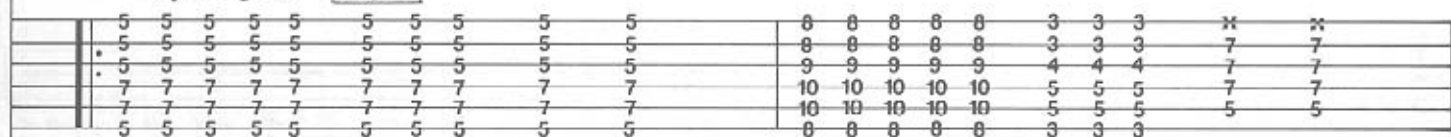
Am(7)

loco



Rhythm guitar

Fig. A



Lead guitar

Full

Continue bend & release of note while sustaining (controlled feedback)



Am(7)

1.

2.

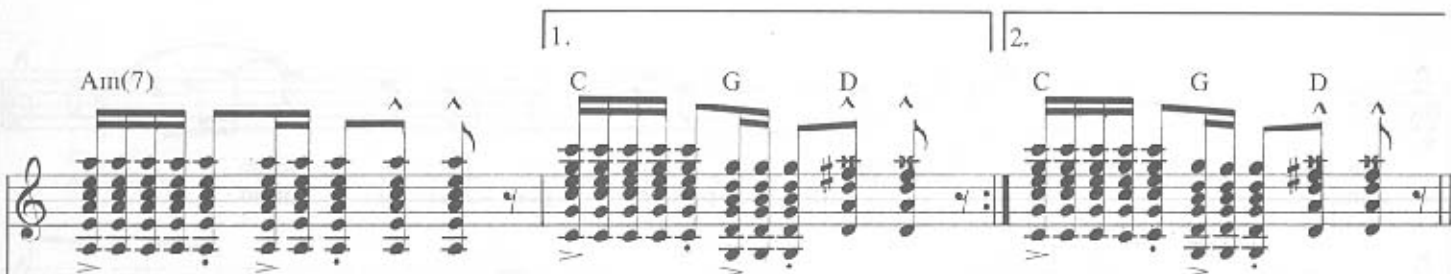
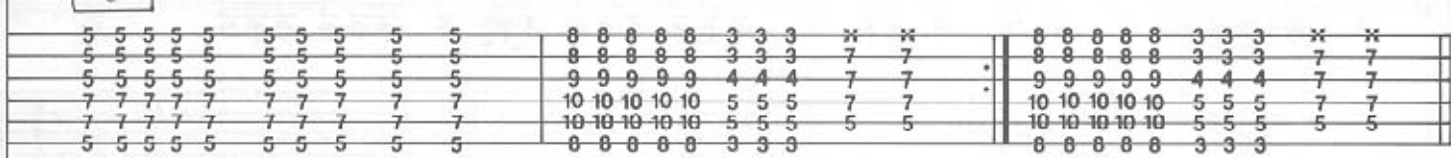
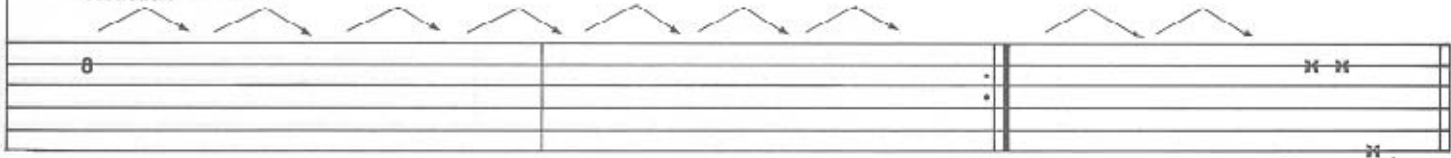


Fig. A



Continue feedback

(Feedback sustain)



Y FOR THE NATIONS

Verse

Am(7)

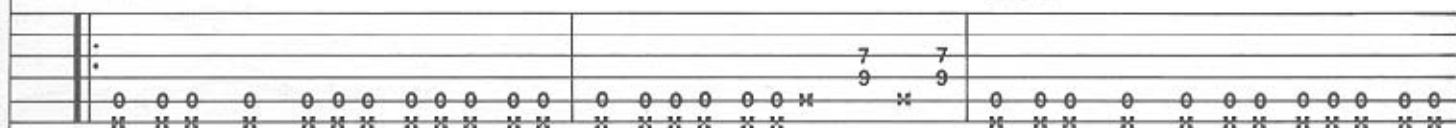


1. A time of fear so long a - go a - lived a man in sa -
 2. A flash of light fills the night and chills the blood in his



Muted

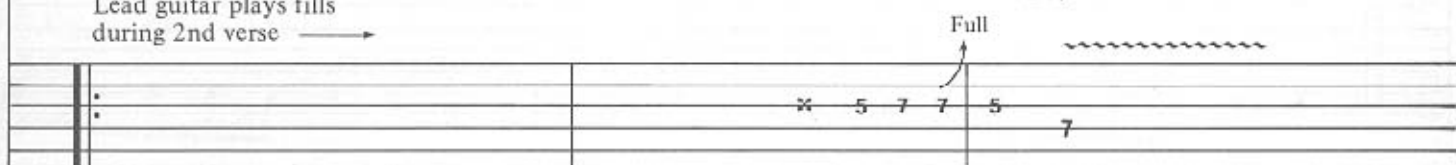
Muted



Lead guitar plays fills during 2nd verse

Full

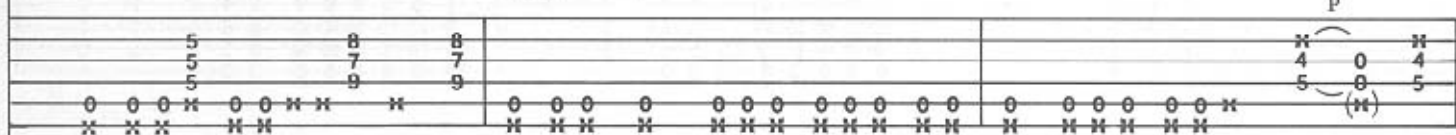
Full



lon. (And) in his dark and mag - ic room
 veins. Will the pow - er pos - sess his mind



Muted



Full

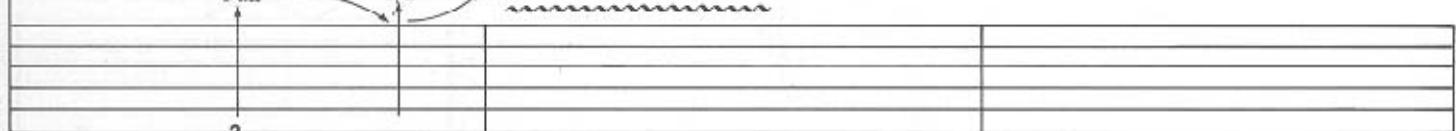
1/2

Full

Full

1/2

Full



Pre chorus

Am(7) G

he gazed on times to come. All is then
and keep his soul in chains? All is then

Muted →

Full Slow release

Full Slow release

3

1. F E

re - vealed, and vi - sions on wa - ter speak true.
re - vealed, (and) tears that he shed were for

3

3

8va

Full 1/2

Full 1/2

20

Chorus No. 2

Am(7) C G D Am(7)

Cry _____ for the na - tions!

8va -----

Full (Hold bend) (Sustain) (Sustain) Full

10 15 15

Rhythm guitar continues **Fig. A**

C G D Am(7) C G D

Oh, _____ cry _____ for the

8va -----

Full Full Full p Full p

13 15 15 13 15

Am(7) C G Bridge C5 G5 D5

na - tions! _____ Bat - tles of kings and of fools.

Full loco Full p

7 5 7 5 7 5

Am(7) D Am D

8va Full + Full M3 Wide vib. Full Full Full Full Full Full

Full + Full M3 Wide vib. Sl. Sl. Full Full Full Full Full Full

20 22 17 20 17 20 19 17 19 20 17 19 20

Bend to Major third Am D Am D

8va Full Full + Full M3 loco Full Full

Full Full + Full M3 Full Full Sl.

21 20 22 5 5 8 10

Am D Am D

Full + Full M3 Full Full 1/2

Full + Full M3 Sl. Full Full 1/2 P P

13 13 10 8 10 10 5 8 5 8 5 7 5 7 5 7 5 7 5

Am D Am D

1/2 1/2 1/2 Full

1/2 1/2 1/2 Full P

5 5 7 5 5 7 5 7 5 7 5 4 5 4 7 6 5 6 7 5

Am $\frac{1}{2}$ D Am Full Full D Full

6

$\frac{1}{2}$

Full Full Full

Sl. P P 5 3 3 3 5 3 5 7 5 7

5 7 5 5 7 5 8 5 5 8

Am Full + Full M3 D Am Full + Full M3 D Open harm.

3

Full + Full M3

H P 5 8 5 8

Sl. 8 12 10 13 10 13 13 10 13 10 12 13 12 10

Major third bend

Am D Am $\frac{*}{(-1/2)}$ D

3

3

H P 8 10 8 10 Sl. 7 8 10 8 10 8 9 8 7 9 7 5 7

7 5 7 5 5 $\frac{*}{(-1/2)}$ Sl. Sl. 5 7

D (Choppy phrasing) Full Full F Full Full

3 3 3

Full Full Full P

8 8 5 8 7 5 5 7 7 5 5 7 7 5 3 5 3 0 0 0 3 5 7 5

* Note: Slightly less than a semitone bend.

G Am

Muted Muted Muted Muted

H P

Muted Full

Full

H P Sl. P Sl.

Full D Full Full

Full Full Full P P P Sl.

Sl.

F

Sl. Sl. Sl. H P Sl.

G

Instrumental Bridge (add vocal effects: high screams, etc.)

Am D

8va

Full Full Full Full 1/2 Full 1/2 Full + Full M3

1/2

Hold bend

3

Sl.

5 4 5 5 3

(5 5)

8va

Am D

Full Full Full Full + 1/2

Hold bend

3

6

Full

Full Full Full Full + 1/2

20 17 20 17 20 17 22

22 22

Sl.

20 19 17

19 17

19 18 17

15

Full

Sl.

Am D

loco

Full Full + 1/2

Slow bend

3

Full

Full

10

5

8

7 5 7

2

Am D

1/2

Slow release

Full

1/2

3

Slow release

3

P.S.

P.S.

Slow bend

1/2

Full

1/2

5

5

5

3

5

3

5

P

P.S.

P.S.

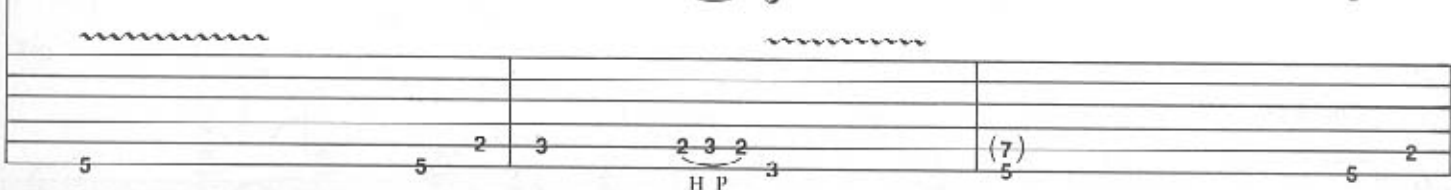
"Outro" (Outchorus)

Am C G D Am



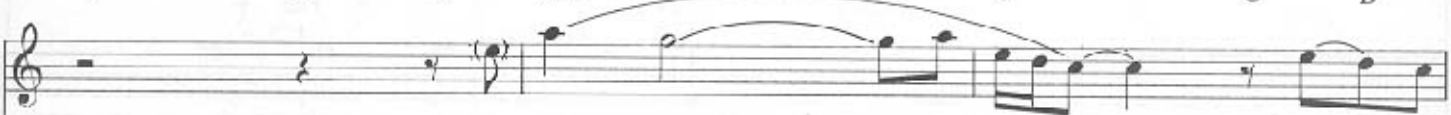
Cry _____ for the na - tions!

Fig. A

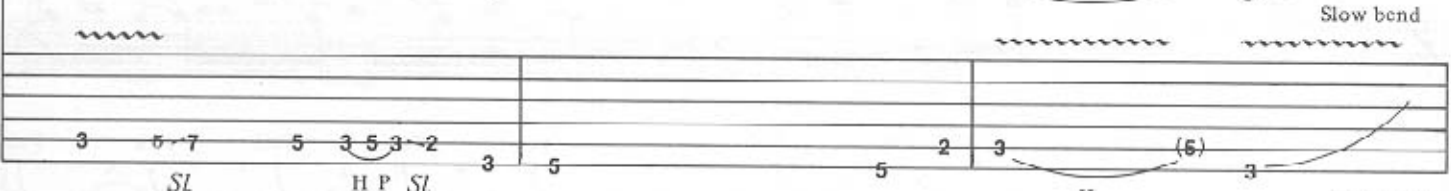


(Guitar solo continues behind vocal reprise)

C G D Am C G D



(ah) Cry _____ for the



Slow bend

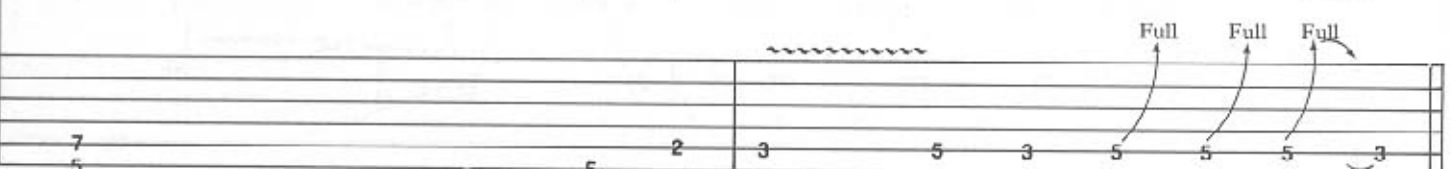
Am C G D Vocals



na - tions! _____

(ah)

Continue vamping vocal chorus



P

Vocals
continue
(chorus)
Am

Am C

Sl Sl Sl P

Chord progression sim. till end

Full + 1/2 Full + 1/2 Full

Sl Sl Sl

8va

Full Full Full Full Full Full Full Full Full

Sl

8va

Full Full + 1/2 Full Full + 1/2 Full Full + 1/2 Full + 1/2

Sl Sl

8va-----

Full Full loco

17 20 17 20 17 20 17 20 17 20 17 20

7 7 7 6 5 5 7 5 7

P

5 7 5 7 5 7 5 7 5 7 5 7

5 7 5 7 5 7 5 7 5 7 5 7

Full Full Full Full

7 5 7 5 7 5 7 5 7 5 7 5

5 7 5 7 5 7 5 7 5 7 5 7

Full Full Full

5 7 5 7 5 7 5 7 5 7 5 7

5 7 5 7 5 7 5 7 5 7 5 7

LIGHTS OUT

Words and Music by Michael Schenker, Phil Mogg, Andy Parker and Pete Way

Chord diagrams for the song:

- F#m: 134111
- E/F#: 234100
- F#5: 134
- B5/F#: 1134
- E: 01333
- G#5: 134
- A5: 134
- E5: 134
- B5: 134
- G5: 134
- A#5: 134
- B: 1342
- A: 1342
- G: 1042
- C#5: 134

Intro Medium Rock beat

Lead Guitar

Lead Guitar part 1:

Chords: F#m, E/F#, F#m

Staff 1: Treble clef, 4/4 time. Notes: F#4 (half), F#4-G#4 (quarter), F#4 (half), F#4-G#4 (quarter), F#4 (half), F#4-G#4 (quarter), F#4 (half), F#4-G#4 (quarter).

Staff 2: Bass clef, 4/4 time. Notes: 2 (half), 1 (half), 1 (half), 1 (half), 2 (half), 1 (half), 1 (half), 2 (half).

Background Guitar

Background Guitar part 1:

Staff 1: Treble clef, 4/4 time. Notes: F#4 (half), F#4-G#4 (quarter), F#4 (half), F#4-G#4 (quarter), F#4 (half), F#4-G#4 (quarter), F#4 (half), F#4-G#4 (quarter).

Staff 2: Bass clef, 4/4 time. Notes: 2 (half), 1 (half), 1 (half), 1 (half), 2 (half), 1 (half), 1 (half), 2 (half).

Lead Guitar part 2:

Chords: E/F#, F#m, F#5

Staff 1: Treble clef, 4/4 time. Notes: F#4 (half), F#4-G#4 (quarter), F#4 (half), F#4-G#4 (quarter), F#4 (half), F#4-G#4 (quarter), F#4 (half), F#4-G#4 (quarter).

Staff 2: Bass clef, 4/4 time. Notes: 2 (half), 1 (half), 1 (half), 1 (half), 2 (half), 1 (half), 1 (half), 2 (half).

Background Guitar part 2:

Staff 1: Treble clef, 4/4 time. Notes: F#4 (half), F#4-G#4 (quarter), F#4 (half), F#4-G#4 (quarter), F#4 (half), F#4-G#4 (quarter), F#4 (half), F#4-G#4 (quarter).

Staff 2: Bass clef, 4/4 time. Notes: 2 (half), 1 (half), 1 (half), 1 (half), 2 (half), 1 (half), 1 (half), 2 (half).

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Verse

F#5 E/F# B5/F#

1. When love's back and the bat - tle's charg - ing, — runs all the way..

Bkgd. Guitar

4 4 4 4 4 4 4 4

2 2 0 2 0 2 0

F#5 E/F#

Up to the front, I'm not go - in'.

P

2 4 2 4 2

4 4 4 4 4 4 4 4

2 2 2 2 0 2 0 2 0

F#5 B5/F# E

May - be now your time's — come..

(slightly muted)

4 4 4 4 4 4 4 4

2 2 0 2 0 2 0 2 0

F#5

Sl.

Verse:

F#5 E/F# B5/F# 3

2. From the back streets there's a rum - blin', smell of an - ar - chy...
 3. You keep count - in'. There's no end - in'. That's the way it goes...
 4. Lis - t'ning to you's like mere re - view, I've tried thou - sand times...

F#5 E/F#

No more nice — time black boy shoe — shine
 Fright-'ning thoughts — what's been taught —
 Un - der your — feet grass is grow - in'.

Full 1/2

Full 1/2 P P P P

A5 G5 To Coda I and II 1.

the end... God knows when I'm com - in' on my run...

Sl. Sl.

F#5(m) E/F# F#5(m)

P H

2. Guitar solo No. 1

F#m

com - in' on my run.

Sra-

Full Full Full Full Full Full

Sl. Full Full Full Full Full Full

8va-----

7 7 7 7

P P 14 14 P 14 P 14 P 14 P 14 P 14 P

17 16 14 17 14 16 14 17 14 17 14 17 14 17 14 17 14

8va-----

5

14 P P P P P P P

17 17 16 14 17 16 14 17 14 16 14 17 14 17 16 14

8va-----

5 5

P P P H P

14 17 14 17 14 14 17 14 17 14 16 14

8va-----

Rake

6 5

Sl. Sl. Sl. Rake Sl. P Sl. P Sl. P

16 17 17 16 17 14 17 16 14 14 17 16 14 14 17 16 14

8va-----

(slightly rushed)-----

Full

P

Full

H

Sl. P

Sl.

C#5

F#5

loco

Full

Full

Full

Full

Full

Full

Full

Full

P

Full

Full

C#5

slight bends

Full

Full

Full

Full

P

Full

P

P

P

F#5

Full

Full

Full

Full

1/2

P

Full

Full

Full

Full

1/2

Guitar solo No.2

F#5(m)

The image shows a musical score for the song "Run Run Run" by The Police. It consists of three staves: a vocal line at the top, a guitar line in the middle, and a bass line at the bottom. The key signature is one sharp (F#), and the time signature is 4/4.

Vocal Line: The lyrics are "com - in' on _____ my run. Full". The melody starts with a half note on G4, followed by a dotted half note on A4, and then a half note on G4. There is a double bar line after "my", and then a half note on G4.

Guitar Line: The guitar part begins with a double bar line. It features a "slow bend" starting on a whole note G4, which is then bent up to a whole note A4. This is followed by a series of eighth notes, each with a "Full" (full bend) instruction. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A

Feedback pitch: Octave and a 5th higher ($F\sharp$)

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in two systems. The first system shows the beginning of the song in G major, starting with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the lyrics are placed below it. The second system continues the melody, showing a transition to C# minor (indicated by a key signature change to three sharps) and featuring triplets and dynamic markings like "Full" and "P".

The musical notation for the guitar solo in 'Sweet Home Alabama' is shown in two systems. The top system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff with various articulations: 'Full' (a curved line over a group of notes), 'C#5' (a wavy line indicating a bend), and '1/2' (a curved line over a note indicating a half-bend). The bottom system consists of three staves. The top staff of this system contains fret numbers (14, 14, 12, 14, 12, 14, 12) with 'Full' and '1/2' markings. The middle and bottom staves of this system contain fret numbers (0, 13, 14, 13, 14, 14, 11) and a '0' at the beginning, indicating open strings.

The musical score for "The Rose Tree" features a vocal melody and a guitar accompaniment. The vocal line is written in treble clef with a key signature of two sharps (F# and C#). The guitar line is in bass clef, with fret numbers (11, 14, 13, 14, 12, 14, 14, 12, 14) and dynamic markings (Full, p, Sl.). The guitar part includes a triplet of eighth notes and several chords marked "Full".

First system of guitar notation. The treble clef staff shows a melodic line with notes marked with 'x' and 'v' symbols. The bass clef staff shows a rhythmic pattern with fret numbers 9 and 11. Chord symbols **F#5** and **C#5_{1/2}** are indicated above the staff. A wavy line indicates a 'continue rocking wah' effect. A $\frac{1}{2}$ note symbol is also present.

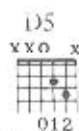
Second system of guitar notation. The treble clef staff shows a melodic line with notes marked with 'Full' and 'P' symbols. The bass clef staff shows a rhythmic pattern with fret numbers 11 and 12. A wavy line indicates a 'continue rocking wah' effect.

Third system of guitar notation. The treble clef staff shows a melodic line with notes marked with 'Full' and 'P' symbols. The bass clef staff shows a rhythmic pattern with fret numbers 11 and 12. Chord symbols **F#5** and **C#5** are indicated above the staff. A wavy line indicates a 'continue rocking wah' effect.

Fourth system of guitar notation. The treble clef staff shows a melodic line with notes marked with 'Full' and 'P' symbols. The bass clef staff shows a rhythmic pattern with fret numbers 11 and 12. Chord symbols **B5**, **A5**, **E5**, and **B5** are indicated above the staff. A wavy line indicates a 'continue rocking wah' effect.

Fifth system of guitar notation. The treble clef staff shows a melodic line with notes marked with 'Full' and 'P' symbols. The bass clef staff shows a rhythmic pattern with fret numbers 9 and 11. Chord symbols **F#5** and **C#5_{1/2}** are indicated above the staff. A wavy line indicates a 'continue rocking wah' effect.

Words and Music by Michael Schenker



Intro

D5 *Bend neck*

G/D

Bend neck

Pick slides

Top stgs.

Top stgs.

Top stgs.

Bot. stgs.

Bot. stgs.

A.H.

4 (23)

Moderately fast

Verse

H P

P

 $\geq_H P$

P

Pick slides

$$w/\text{Riff} \quad \boxed{\Delta}$$

2

Riff **A**

— Н Р

H P

A(root)

simile

Full

0 10 0 12 0 11 12 0 9 11 0 7 9

H P H H

A(root)

Sl.

0 10 12 0 10 12 12 0 11 12 0 9 0 11 0 12 0

H H H H

A(root)

1.

0 10 12 0 10 12 12 0 11 12 0 9 11 0 7 9

H H H H

2.

3. A(root)

Full

0 10 12 0 10 12 12 0 11 12 0 9 0 7 0 9 0

H H H H

4. A(root)

Middle C(root)

1/2

P

H

H

P

H

H

P

12 0 11 9 0 11 0 12

0 10 12 12 10 12

0 10 12 10 9 10 12 10 9 12 10 9 10

H H

Full

H P

P

Full

H P

P

Full

H P

P

9 10 9 10 9 10 10 10 8 7 7 8 7 8 8 7 8 8 7 8

10 10 10 10 8 7 7 8 7 8 8 7 8 8 7 8

H P

P

Verse A(root)

A(root)

1 1/2

1 1/2

12 0 11 12 0 9 11 0 7 9

0 10 12 0 10 12 12 11 9

0 10 12 0 10 12 12 10 12 14

H H

H H

A(root)

A(root)

12 0 11 12 0 9 11 0 7 9

0 10 12 0 10 12 12 11 9

0 10 12 0 10 12 12 10 12 12 0 11 0 9 0 7 0 9 0

H H

H H

Middle 2

C(root)

Verse

A(root)

A(root)

Guitar solo 1

Bridge

Full

Full

Full

Full

Full

F#(7)

F#(7)

Full

Full

P P P P H P H Sl.

Interlude

(♩.♩.) B7

E7

A7

(Keyboards)

Muted

D7

G7

C7

F7

Bb7

Muted

Eb7

Ab7

C#7

D

E

Muted

H P

F#m D E F#m Sl.

H P

1. D E F#m D E

H P

2. F#m D E

H P

F#m B7 E7 A7 D7

3
H P

9 6 7 6 6 7 9 7 6 9 7 6 7 6 9 9 7 9 6 7 6 9 9 7 6 7 6 9 9 7 7 10 6 10

H P

G7 C A7 D7 B7 E7

Sl. Sl.

7 8 7 10 10 13 12 13 12 15 14 11 12 11 14 14 12 12 10 9 6 7 6 9 9 6 7 9

rit - - - - -

E7

Sl.

H P

9 7 9 0 12 12 12 10 12 10

Moderately

A Full F A Full

3 3 3

Sl.

H P

Full

9 12 12 10 6 8 10 10 10 8 6 8 6 5 7 7 6

Sl.

H P

Full

First system of musical notation. The treble staff features a melodic line with notes F, A, and A, including slurs, triplets, and a 'Sl.' (slide) marking. The bass staff contains a corresponding line with fret numbers 3, 7, 7, 7, 5, 3, 5, 3, and 2, with a 'Sl.' marking under the first group of notes.

Second system of musical notation. The treble staff includes notes D, B, and E, with 'Full' and 'P' (punch) markings above some notes. The bass staff shows fret numbers 11, 11, 9, 10, 12, 12, (12)10, 12, 9, 12, 12, 12, 14, 12, 14, 12, and 15, with 'Full' and 'P' markings above the 12 and 12 frets.

Third system of musical notation. The treble staff has notes A and F, with 'Sl.' markings above some notes. The bass staff shows fret numbers 14, 14, 12, 10, 6, 6, 10, 10, 10, 8, 6, 8, and 6, with 'Sl.' markings above the 14 and 6 frets.

Fourth system of musical notation. The treble staff includes notes A and F, with 'Sl.' markings above some notes. The bass staff shows fret numbers 5, 5, 5, 9, 7, 6, 3, 3, 5, 3, and 2, with a 'Sl.' marking above the first group of notes.

8va -----

D(sus4) D B Full P E Full Full Full Wide vibrato A

10 10-12 14 16 (16)14 16 22 22 22 14 14 14 14 15 17

8va -----

F 1/2 1/2 A 3 F 1/2 1/2 A Sl. 3

18 18 17 17 17 15 14 9 12 13 9 9 7 6

8va -----

Dsus4 D B 1/2 E7sus4

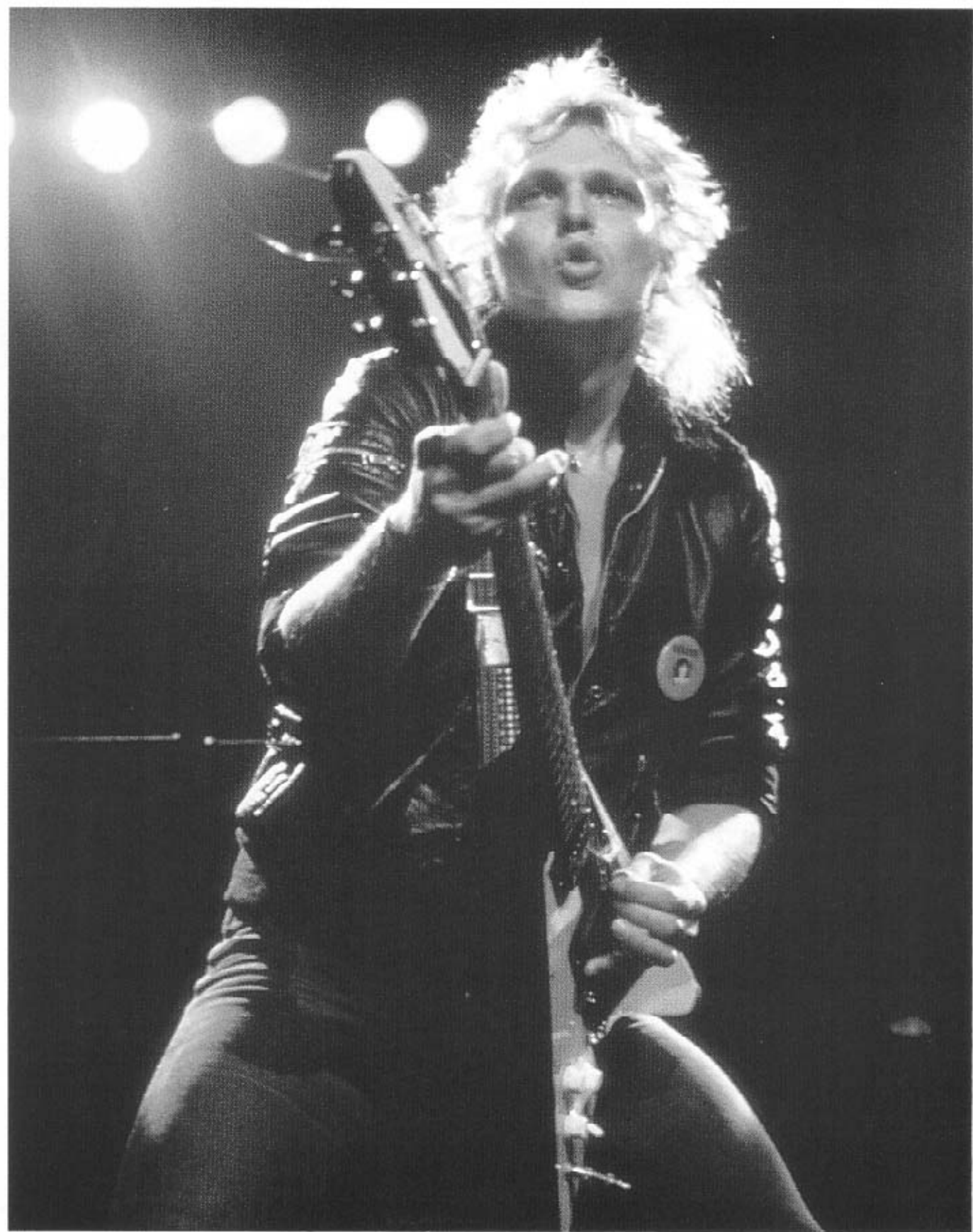
7 7 9 7 9 (9) 7 9 9 10 12 12 14

8va -----

E7 H P A Sl. Sl. Full Full (Hold bend and vibrato) A

rit. 15 17 15 17 15 14 17 17 17 21 21 21 22 22 (22)

(sustain)



ARMED AND READY

Words and Music by Michael Schenker and Gary Barden

Fast Rock beat
Intro
Main riff

E 7fr. D 5fr. A C D# 6fr. C# 4fr. B

01333 1333 0111 1333 1333 1333 1333

Figure A

f

E D A

T A B

Muted

9 9 7 7 7 5 2 2 0 3 4 2

0 0 0 0 0 0 0 0 0 0 0 0

II

E D A

9 9 7 7 7 5 2 2 0 3 4 2

0 0 0 0 0 0 0 0 0 0 0 0

E D A

9 9 7 7 7 5 2 2 0 3 4 2

0 0 0 0 0 0 0 0 0 0 0 0

H

1. 2.

E: D A D A

Ooh yeah.

1. Are you

Verse
Fig. A

E D A

1. 3. high to - night? Are you
2. (o) - ver - drive, and I

E D A

feel - ing right? — (a) 'cos I
feel a - live, —

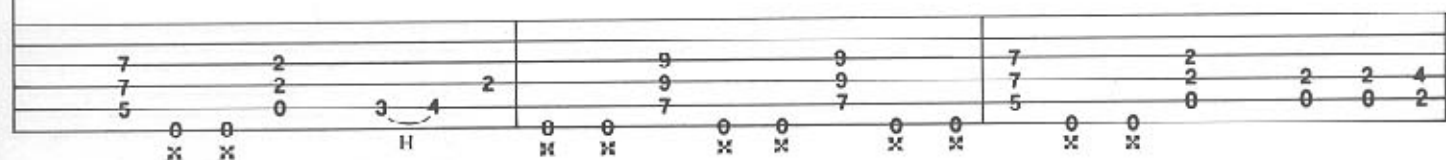
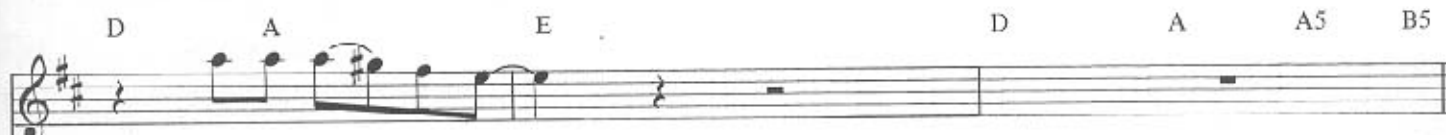
Fig. A



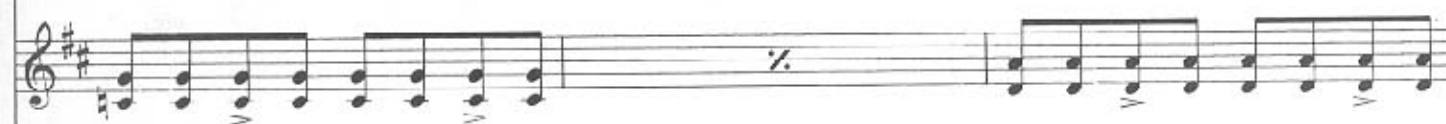
Fig. A



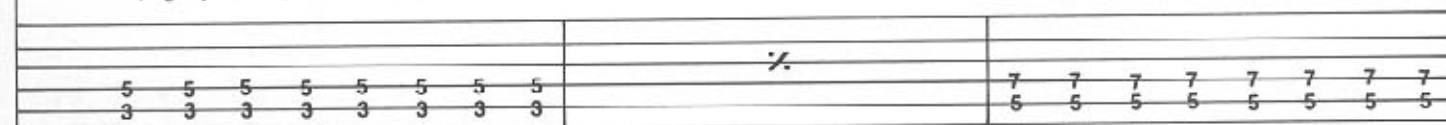
Fig. A



Chorus



(slightly muted)



1.

E D A

sight trained on you!—

E D A

I'm in o -

P.S.

2.3.

D#5 E (echo) D

light } trained on you. (you) (you) (you) (you)
sight }

(Muted)

P

To Coda

B

9 7 0 2 3 5 3 2 0

7 9 7 7 7 7 7 7

Sl.

Ah!

7 9 7 7 7 7 7 7

Sl.

5 6 7 8

5 6 7 8

3 4 5 6

Guitar solo

E +Fig. A

8va

D

A

Slide into double stops from half step below.

Sl.

10 10 10 10 10 10 10 10

9 9 9 9 9 9 9 9

Sl.

10 10 10 10 10 10 10 10

9 9 9 9 9 9 9 9

Sl.

10 10 10 10 10 10 10 10

9 9 9 9 9 9 9 9

Sl.

10 10 10 10 10 10 10 10

9 9 9 9 9 9 9 9

Sl.

10 10 10 10 10 10 10 10

9 9 9 9 9 9 9 9

E
8va

D

A

10 10 10 10 10 10 10 10 10 10

9 9 9 9 9 9 9 9 9 9

10 15 15 15 15 15 15 0 0

E
8va

D

A

Full Full Full Full Full+1/2 (m 3) Full Full+1/2 Full

Full Full Full Full Full+1/2 Full Full+1/2 Full

15 12 12 15 12 12 15 12 12 17 12 15 12 17 12 15 12

E
8va

D

A

P P P P P P P P P

15 12 12 15 12 17 12 12 15 12 17 12 14 12 15 12 17 12 14 12 15 12 12

E
8va

D

A

Full+Full (maj 3) Full+Full Full+Full Full+Full

Sl. Full+Full (maj 3) Full+Full Full+Full Full+Full

17 19 20 16 17 20 16 18 20 20

E *loco* Full D $\frac{1}{2}$ $\frac{1}{2}$ A

E D A

E D A Full

C P H

D D# E

7 5 4 7 5 4 7 5 4 7 5 7 6 5 3 0 0 0

Choppy

SL

D E D

Full + Full (m 3) Full + Full Full

0 0 0 3 0 0 0 7 5 7

SL

C D

SL H SL

7 7 5 7 4 5 4 5 4 4 5 7 2 4 5 4 7 7 5 4 2

H H P SL

E D A E

9 9 7 0 0 0 0 0 7 7 5 0 0 0 0 0 9 9 7 0 0 0 0 0

H

HOW GONNA MAKE IT

D.S. al Coda
(Voice) Are you

Coda

B

bkdg. voc.
(to - night)

Are you high to - night?
Is it hard e - nough?

(to - night)

Are you
Is it

feel - ing right? (to -
loud e - nough?

B

night)

Are you high!

D A

night)

Are you high!

D A

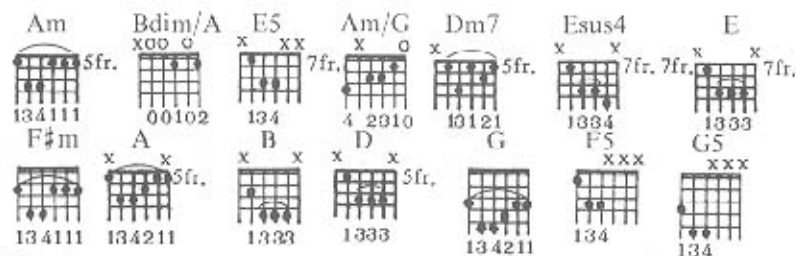
night)

Are you high!

D A

I'M GONNA MAKE YOU MINE

Words and Music by Andy Nye, Gary Barden, Michael Schenker and Ted McKen



Medium Rock beat

Intro

(Drums)

Am

f (Background guitar) (Slightly muted)

4 5

6 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0

Background guitar: Muted

Bdim/A

Am

continue bkgd. guitar

4 5

6 7

9 7 9

4 5

6 7

1. 2.

E5

4 5 4 5 5

6 7 6 7 4 2

5 5

4 4

0 2 4 2 1 2 0

LET YOUR LOVE MAKE YOU MINE

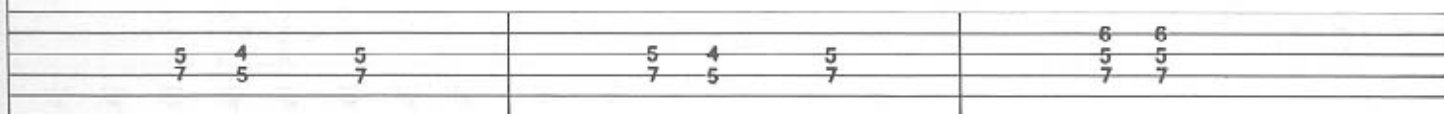
Verse

Am

Am/G

Dm7

The day that you came_ to me_____ was the



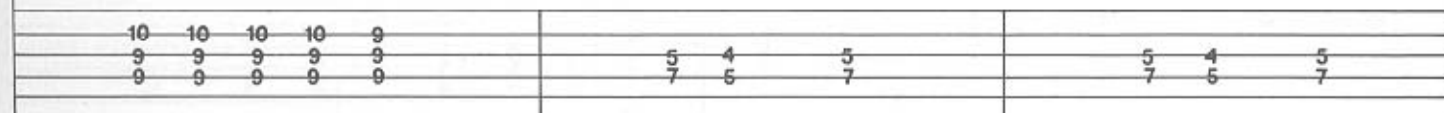
Esus4

E

Am

Am/G

day_ that changed_ my world_ Those mem - o - ries are sad - der now. _



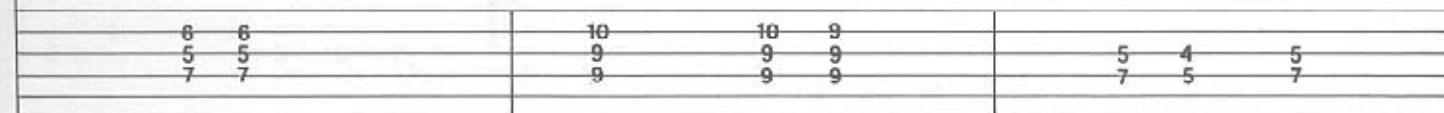
Dm7

Esus4

E

Am

Was I to know_ it would_ go_ wrong?_ No, I did - n't leave_



Am/G Dm7 Esus4 E

but we got - ta get back_ some - how_

Guitar part: 5 4 5 | 6 6 | 10 10 10 9

Guitar part: 7 5 7 | 5 5 | 9 9 9 9

Guitar part: 7 7 | 7 7 | 9 9 9 9

Am Am/G Dm7

I nev - er de - ceived_ you so stop run - ning a - way_

Guitar part: 5 4 5 | 5 4 5 | 6 6

Guitar part: 7 5 7 | 7 5 7 | 5 5

Guitar part: 7 7 | 7 7 | 7 7

Esus4 E To Coda Middle F#m A

I

Guitar part: 10 10 10 10 9 | 2 | 2 4 5 | 5

Guitar part: 9 9 9 9 9 | | |

Guitar part: 9 9 9 9 9 | | |

B D E F#m

nev - er wan - na hear you say (that) I was liv - ing out a lie.

2 2 4 5 7 2 2 4

A B D E

I'll al - ways wan - na hear you say:

5 5 2 2 4 5 7

Chorus

Am G

I want you! I need you!

5 4 5 7 4 5 5 4

F(5) G(5) Am

I nev - er thought I'd find _____ some - one_ who'll al -

3 3 5 5 7 9

1 1 3 0 3 4

G F(5) E

- ways be_ there, _____ You know I'm gon - na make you

4 5 4 3 3 0 0 2 4 2 1 2 0

5 7 5 3 3 1 1 0 0 2 4 2 1 2 0

Am Am/G Dm7

mine. You said you'd come back_ a - gain. _____ I

5 4 5 5 4 5 6 6 6

7 5 7 7 5 7 7 7 7

Esus4 E Am Am/G

nev - er knew ex - act - ly when. I nev - er could ac - cept the pain

10 10 10 10 9 9
9 9 9 9 9 9
9 9 9 9 9 9

5 4 5
7 5 7

5 4 5
7 5 7

Dm7 Esus4 E Chorus Am

all the time I took the blame. I want you!

6 6
5 5
7 7

10 10 10 10 9
9 9 9 9 9
9 9 9 9 9

5 4 5 7
7 5 7 9

G F(5) G(5)

I need you! I nev - er thought I'd find

4 5 4
5 7 5

3 3 5
3 3 5
1 1 3

0 3 4

Am G F(5)

some - one_ who'll al - ways be_ there._

1. 2.

G E

You know I'm gon - na make you You know I'm gon - na make you

Guitar solo

F#m A

mine.

wah - wah on

First system of musical notation. The treble clef staff shows a melodic line with notes B, D, and E. The bass clef staff shows a sequence of fret numbers: 2, 4, 4, 2, 4, 4, followed by a bar line, and then 4, 2, 0, 4, 2, 0, 4, 2, 0. Annotations include "Full" above the first two measures, "D" above the third measure, and "E" above the fourth measure. A "5" is written above the final measure of the bass staff. The letter "H" is written below the first measure of the bass staff.

Second system of musical notation. The treble clef staff shows a melodic line with notes F#m, A, and A.H. The bass clef staff shows a sequence of fret numbers: 2, 10, followed by a bar line, and then 2, 4, 2, 4, 2, 14, 14. Annotations include "SL" above the first measure, "Full" above the second measure, "A" above the third measure, and "A.H." above the fourth measure. The letters "H. P." are written below the first measure of the bass staff.

Third system of musical notation. The treble clef staff shows a melodic line with notes B, D, and E. The bass clef staff shows a sequence of fret numbers: 4, 2, 4, 2, 4, 4, 2, 5, 4, 4, 2, followed by a bar line, and then 4, 14. Annotations include "Full" above the first two measures, "D" above the third measure, and "E" above the fourth measure. The letters "H. P." are written below the first measure of the bass staff.

Fourth system of musical notation. The treble clef staff shows a melodic line with notes F#m, A, and A.H. The bass clef staff shows a sequence of fret numbers: 14, 14, 14, 14, 14, 14, followed by a bar line, and then 7, (7), (7). Annotations include "note: (Engage artificial harmonics while vibrating string)" above the first measure, "Octave A.H." above the second measure, and "A.H." above the third measure. The letters "H. P." are written below the first measure of the bass staff.

Coda Am
1st & 2nd
Tacet

(mine.) I want you! I need you!

I nev - er thought I'd find some - one who'll al -

ways be there. You know I'm gon - na make you

Repeat and fade

TO THE ARENA



Music by Michael Schenker



Intro

Drums

f

T

A

B

Main theme

Note: (Add wah-wah pedal filtering to theme)
on repeat: muted

The first system of the musical score for 'The Sound of Silence' features a treble clef and a key signature of one sharp (F#). The melody is written in a series of eighth notes, starting with a G4 (F#) and moving up stepwise to a D5. The accompaniment is written in a bass clef, consisting of a steady eighth-note pattern. The system is divided into two measures by a double bar line. The first measure is marked with a 'Sl' (slide) and a '7' (bend) on the final note. The second measure is marked with an 'Em' (E minor) chord and a '7' (bend) on the final note.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff, and the bass line is indicated by numbers 1-5 below the staff. The second system continues the melody and bass line. The third system concludes the piece with a final double bar line. The melody is a simple, catchy tune, and the bass line provides a steady accompaniment.

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First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The bottom staff is a six-string guitar fretboard diagram with fret numbers: 3 0 0 0 0 2 3 0 0 0 0 2 | 3 5 2 3 5 2 3 5 3 2 0 2.

Second system of musical notation, marked with a first ending bracket [1.]. The top staff continues the melodic line. The bottom staff has fret numbers: 3 0 0 0 0 2 3 0 0 0 0 0 | 3 3 5 2 2 3 5 5 2 3 0 2.

Third system of musical notation, marked with a second ending bracket [2.] and labeled "Solo 1". The top staff has a treble clef and a key signature of one sharp. The bottom staff has fret numbers: 3 3 5 2 2 3 5 5 2 3 0. A section of the bottom staff is marked "Bm" and "SL." with a series of notes marked with accents (>).

Fourth system of musical notation. The top staff has a treble clef and a key signature of one sharp. It includes a "slight bend" instruction and a wavy line. The bottom staff has fret numbers: (7) 7 | 9 9 | 9 7 9. It includes instructions for "1/2" bends and a "P" (pull-off) instruction.

TO THE ARENA

Full

H P H P

Sl.

5

H

7

10

10

12 15 12 15 12

11 13 12 13 11 10 11 13 12 13 11 10

Sl.

11 13 12 12 12 10 9

7 7 9 7 9 8 7 9 8 7 5 7

D

Full

H

Sl.

Full

H

7

Sl.

7 10 12

13 10 13 10 13 10 13 10 13 10

5 8 9 7 9 7 8

Sl.

Full

Full + 1/2

Full

P

Full

Full + 1/2

Full

P

13 10 13 10 13 13 10 13 10

15 0 12 (10) 10 12 10 12

P

Full

Sl.

P

Full

Sl.

10 10 10 10 10 10 10 11

9 11 12 10 11 10 12 10

Full

Sl.

Full

Sl.

Full

Full

Full

Full

Full

Full

Full

Full

Full

Muted

Full

Sl.

Full

Sl.

Full

Full

Full

Full

Full

Full

Full

Full

Full

Sl.

13 10 10 12 10 10 13 10 10 13 10 10 13 10 10 13 10 12 10 12

9 11 9 11 12 12 13 12 10 13 12 13 12 10 12

0 2

Muted

Em

(Muted)

0 0 0 0 0 2 3 0 0 0 0 2 3 5 2 3 5 2 3 5 3 2 0 2

3 0 0 0 0 2 3 0 0 0 0 0 3 3 5 2 2 3 5 5 2 3 0 2

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes a series of eighth notes and rests, with a repeat sign at the end of the first measure.

3 0 0 0 0 2 3 0 0 0 0 2 3 5 2 3 5 2 3 5 3 2 0 2

1.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes a series of eighth notes and rests, with a repeat sign at the end of the first measure.

3 0 0 0 0 2 3 0 0 0 0 0 3 3 5 2 2 3 5 5 2 3 0 2

Solo 2

2.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes a series of eighth notes and rests, with a repeat sign at the end of the first measure. The bottom staff includes a series of numbers (3 3 5 2 2 3 5 5 3 0) and a series of notes (10 13 10 12 10 13 10 13 10 12 10 13 10 13 10 12).

3 3 5 2 2 3 5 5 3 0 10 13 10 12 10 13 10 13 10 12 10 13 10 13 10 12

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes a series of eighth notes and rests, with a repeat sign at the end of the first measure. The bottom staff includes a series of numbers (10 12 10 13 10 13 10 12 10 13 10 13 10 12 10 13 10 13 10 12) and a series of notes (10 13 10 13 10 12 10 13 10 13 10 12 10 13 10 13 10 12).

10 12 10 13 10 13 10 12 10 13 10 13 10 12 10 13 10 13 10 12

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a piano accompaniment line. The vocal line is written in treble clef with a key signature of one sharp (F#). The melody is a simple, folk-like tune. The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand plays a simple harmonic accompaniment, while the left hand plays a bass line. The score is divided into two systems. The first system contains the first eight measures of the song, and the second system contains the remaining eight measures. The lyrics "The Rose Tree" are written below the piano accompaniment. The tempo is marked "Moderato".

1. A Trill H P H P H P H

2.

Em

0 2 3 5 2 3 5 3 2 0 2 3 5 2 0 2 0 2 0 2 0 2 0 2 0 2 3 0 2 3 5 2 3

A

Trill

Bend neck slightly

Pick slide

(wah)

B

Trill

Bend neck to slightly lower pitch

Pick slide

(wah)

(Bass/synthesizer) 24

Gradual glissando in synth.

lower pitch

Second theme
Intro
Gm/Bb

The second system of the musical score for 'The Wind' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The melody continues with eighth notes, and the bass line consists of a steady eighth-note accompaniment. The system is divided into two measures by a bar line. Above the first measure is the chord symbol 'G/B', and above the second measure is 'Cm'. The bass line for the first measure has notes 10, 9, 7, 10, 9, 7, 10, 9, 7, 10, 9, 7. The bass line for the second measure has notes 10, 10, 8, 10, 10, 8, 10, 10, 8, 10, 10, 8.

Ab Cm/G F7 Bb G7/B

Cm F Bb G7/B Cm F

D5

Gm wah on Full Eb Full F H P Bb Gm Full Eb

Chord progression: F, D, Gm, Eb, F, Bb

First system (Measures 1-6):

- Measure 1: F chord. Treble clef: II P *Sl.* (wavy line). Bass clef: 3, 1, 3, 1, 3, 5. *Sl.*
- Measure 2: D chord. Treble clef: Full (up), P (down). Bass clef: 5, 5, 3, 6. Full (up).
- Measure 3: Gm chord. Treble clef: Full (up). Bass clef: 10, 11, 13, 13. Full (up).
- Measure 4: Eb chord. Treble clef: Full (up). Bass clef: 10, 11, 13, 13. Full (up).
- Measure 5: F chord. Treble clef: Full (up). Bass clef: 10, 11, 13, 13. Full (up).
- Measure 6: Bb chord. Treble clef: Full (up). Bass clef: 10, 11, 13, 13. Full (up).

Chord progression: Gm, Eb, F

Second system (Measures 7-12):

- Measure 7: Gm chord. Treble clef: $1+\frac{1}{2}$ (up). Bass clef: 15, 15, 11, 12, 13. $1+\frac{1}{2}$ (up).
- Measure 8: Eb chord. Treble clef: Full (up). Bass clef: 15, 15, 11, 12, 13. Full (up).
- Measure 9: F chord. Treble clef: Full (up). Bass clef: 15, 15, 11, 12, 13. Full (up).
- Measure 10: F chord. Treble clef: Full (up). Bass clef: 15, 15, 11, 12, 13. Full (up).
- Measure 11: F chord. Treble clef: Full (up). Bass clef: 15, 15, 11, 12, 13. Full (up).
- Measure 12: F chord. Treble clef: Full (up). Bass clef: 15, 15, 11, 12, 13. Full (up).

Chord progression: D

Third system (Measures 13-18):

- Measure 13: D chord. Treble clef: *Sl.* (wavy line). Bass clef: 10, 9, 12, 10, 12, 11, 14, 13, 15, 15, 14, 15. *Sl.*
- Measure 14: D chord. Treble clef: *Sl.* (wavy line). Bass clef: 10, 9, 12, 10, 12, 11, 14, 13, 15, 15, 14, 15. *Sl.*
- Measure 15: D chord. Treble clef: *Sl.* (wavy line). Bass clef: 10, 9, 12, 10, 12, 11, 14, 13, 15, 15, 14, 15. *Sl.*
- Measure 16: D chord. Treble clef: *Sl.* (wavy line). Bass clef: 10, 9, 12, 10, 12, 11, 14, 13, 15, 15, 14, 15. *Sl.*
- Measure 17: D chord. Treble clef: *Sl.* (wavy line). Bass clef: 10, 9, 12, 10, 12, 11, 14, 13, 15, 15, 14, 15. *Sl.*
- Measure 18: D chord. Treble clef: *Sl.* (wavy line). Bass clef: 10, 9, 12, 10, 12, 11, 14, 13, 15, 15, 14, 15. *Sl.*

Chord progression: Gm, D, Bb, C

Fourth system (Measures 19-24):

- Measure 19: Gm chord. Treble clef: Full (up). Bass clef: 5, 5, 5, 5, 7, 5. Full (up).
- Measure 20: D chord. Treble clef: Full (up). Bass clef: 5, 5, 5, 5, 7, 5. Full (up).
- Measure 21: Bb chord. Treble clef: Full (up). Bass clef: 5, 5, 5, 5, 7, 5. Full (up).
- Measure 22: C chord. Treble clef: Full (up). Bass clef: 5, 5, 5, 5, 7, 5. Full (up).
- Measure 23: C chord. Treble clef: Full (up). Bass clef: 5, 5, 5, 5, 7, 5. Full (up).
- Measure 24: C chord. Treble clef: Full (up). Bass clef: 5, 5, 5, 5, 7, 5. Full (up).

Eb *D* *rit.* *2ndx*

Trills *P H P Sl.* *H P H P Sl.* *H P H P Sl.* *H P H P Sl.* *H P H P*

5 *5* *5* *5*

13 *13* *15* *13* *12* *13* *12* *13* *12* *10* *12* *10* *12* *10* *8* *10* *8* *10* *8* *7* *8* *7* *8* *7*

On repeat - - - - ritard gradually

rit. *Slow G* *8va* *Eb*

(♩ = ♩.) *Full* *Full* *P* *Full* *Full*

Hold bend

Full *Full* *P* *Full* *Full*

10 *9* *10* *7* *14* *14* *12* *18* *18*

F *Bb* *Gm* *Eb*

8va

P Sl. *Full* *Full* *P*

P Sl. *Full* *Full* *P*

18 *16* *18* *16* *15* *15* *17* *16* *18* *17* *15* *17*

F *D* *Gm* *Eb*

8va

P *Full* *Full* *Full*

P *Full* *Full* *Full*

15 *13* *12* *13* *12* *15* *13* *12* *15* *14* *15* *17* *15* *18* *18* *18*

F
8va

Bb

Gm

Eb

rit.

1+½

Sl.

1+½

D
ad lib. tempo
8va

Gm

Full

Cadenza

Full

P

Sl.

H

P

P

Muted

Muted

8va

Muted

5

5

H P

Sl.

8va

Muted

3

3

3

3

Sl.

P

H P

Sl.

8va -----

Full P Full P P Full P P P H P P

Full P Full P P Full P P P H P P

17 15 15 18 15 17 15 18 15 18 15 17 15 18 15 18 15 17 15 17 18 18 17 15 (17)

8va -----

6 P P P Full P P

P P P Full P P

15 17 15 17 15 17 15 18 17 18 17 15 18 15 18 15 18 15 17 15 18 15

8va -----

Trills →

P P H P H P H P Sl H P Sl 6 H P Sl

P P H P H P H P Sl H P Sl H P Sl

18 (15) 18 17 15 17 15 17 15 14 15 14 15 14 15 14 12 14 12 10 12 10

8va -----

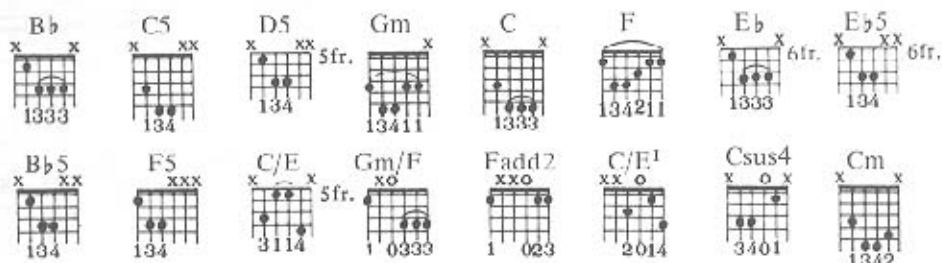
Sl 8va H P Sl H P Sl H P Sl H P loco G rit. Pick slide Drums G5(on cue)

Sl H P Sl H P Sl H P H P Pick slide

9 10 9 7 9 7 5 7 5 4 5 4 5 5 3 2 12 12 10

ATTACK OF THE MAD AXEMAN

Words and Music by Michael Schenker and Gary Barden



Medium Rock beat

Bb Full C5 D5 Bb C5

Gtr. I

mf Full

13 13 13 15 15 15 12 13 12 15 13

T A B

Gtr. II

mf

5 5 5 3 5 3 5 5 5 3 5

T A B

D5(m) Bb Full C5 D5

Full

13 15 13 13 13 15 12 15

H

T A B

Gtr. III Gtr. II (sim.)

Bb C5 D5

8va 1/2

12 13 17 17 17 18 15 18

Gtr. II H Gtr. III 1/2

7 7 5

T A B

Gtr. I $B\flat$ C5 D5(m)

H

Gtr. II $B\flat$ C5 D5(m) (muted)

8va

Gtr. III

H

Gm

C

Gm

$B\flat$

Bend neck to lower pitch ($\frac{1}{2}$)

Bend neck ($\frac{1}{2}$)

Verse

Gm

C

Sneak - in' 'round the back - streets.
round — town his laugh - ter sounds

Don't stay out too late...
deep in - to the night...

That

Gm

F

He's got some - thing he wants to give to you.
flash of knife in the flick - er - ing light's for you.

He
He

Gm

C

calls in his dreams...
knows when he's down...

with his phan - tom
but he's got to

screams...
have more

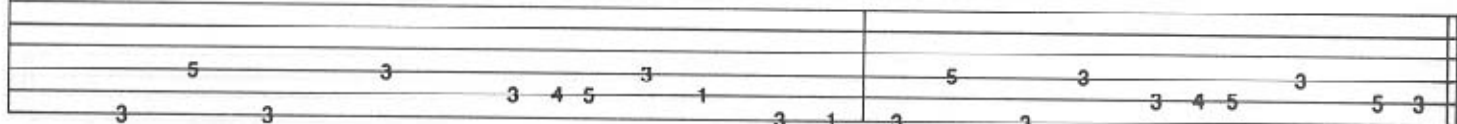
'cause he

Gm

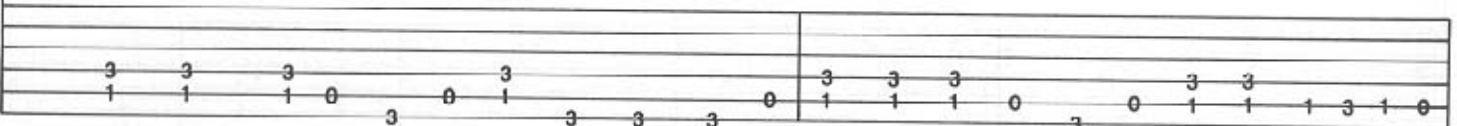


Hide from shad - ows in the night. On - ly day will save - you.
thrives on ex - cess cel - e - bra - tion.

Got - ta



watch the at - tack of the mad axe - man. He can take you an - y - time he pleas - es.



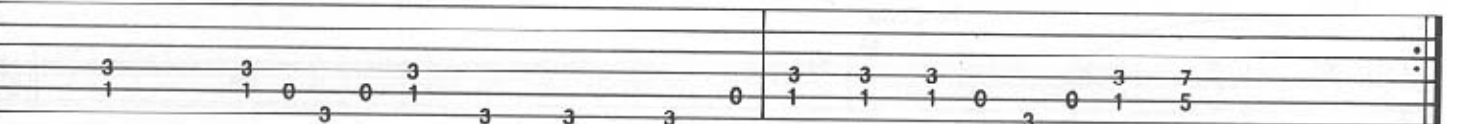
1.

D5



He wants to make you bleed.

A -



2.

D5

make you

bleed.

Eb F Gm Eb5 Bb5 F5

Time af - ter time in the wings you can see him. }
 Time af - ter time in the wings you can see him. }

Eb F Gm F

He's on - ly look - ing for fun

in his dreams.

C/E

To Coda

Eb

Gm

Ah.

Interlude
Gtr. I (*Slide guitar solo*)
F

Fadd2 C/E¹

Slide guitar solo notation for Gtr. I. The top staff shows a melodic line with a triplet of eighth notes, a slide, and a triplet of eighth notes. The bottom staff shows the fretting hand with slides and fret numbers: (1) 5, 5, 8, 10, 6, 5, 5, 6, 8.

Gtr. II (*Acoustic*)

Sustain chord tones

Acoustic guitar notation for Gtr. II. The top staff shows a melodic line with triplets of eighth notes. The bottom staff shows the fretting hand with fret numbers: 1, 3, 1, 1, 1, 3, 2, 0.

Fadd2

F

Second system of musical notation. The top staff shows a melodic line with a slide and a triplet of eighth notes. The bottom staff shows the fretting hand with fret numbers: 5, 5, 8, 8, 8, 10, 6.

C/E¹ Csus4 C/E¹ Csus4 D.S. al Coda

Sl. Sl. Sl. Sl.

Sl.

Coda

Ah. Watch the at - tack_ of the mad axe - man._____

Gm

fdbk.

P

fdbk.

Double time feel

Note: Sustain and allow higher overtone to feed back.

G5 Bb5 C5

Lead guitar: continue feedback into solo

(Rhythm guitar)

Sl.

G5 B \flat 5 Full C5

Full (hold bend)

Sl. 13 (13)

Sl. P

G5 Full B \flat 5 Full C5 Full

(hold bend)

Full

Full

Full

Sl. P P P Sl.

G5 B \flat 5 C5 Full wide vib.

Sl. Sl. Full wide vib.

G5 B♭5 C5

8va-----

Full Full Full Full Full Full Full Full

18 15 18 15 18 15 18 15 18 15 18

8va-----

slow bend

Full Full Full Full Full Full Full Full

15 17 15 18 15 17 15 18 15 17 15 18

G5 B♭5 C5

8va-----

Full + Full (M3) M3 Full Full

18 15 18 15 18 15 18 15 18 15 18

G5 B♭5 C5

8va-----

Full + 1/2 Full + 1/2 Full + 1/2 Full + 1/2 Full + 1/2

22 22 22 22 22 18 22 18 20 18 17 20

(wide vibrato)

G5 *8va* ----- B♭5 C5 -----
 Full + 1/2 Full (wide vibrato) Full + 1/2 Full
 20 15 10 17 15 17 15 15 17 SL SL

E♭ *loco* Cm B♭ Gm E♭ Cm
 8-10 6 6-8 5 8-10 6 7
 SL SL SL H

Gm E♭ Cm B♭ Gm
 8 7 8 7 5 5 (6) 5 8 8-10 6 6-8 5
 H H P SL Gm SL E♭ SL Cm

E♭ Cm 1/2 1/2
 10 8 10 12 10 11 10
 8-10 6 SL

B♭ Gm E♭ Cm Gm E♭ Cm
 8va-
 11 10 11 10 10 15 15 17 18 17 15 17 15 15 18 17 18 20 18 20
 H P H P

B \flat 8va- Gm Eb

Full Full + 1/2 Full + 1/2

Full p p

20 18 20 18 19

22 22

rit. Full + 1/2 Full + 1/2

Cadenza (Ad lib tempo)

Sl. Sl.

F 8va-

Full Full 1/2

Full p p p

18 15 18 17 15 17 15 17

Sl.

Gm 8va-

Full Full 1/2

Full Full 1/2

18 15 18 15 17 17 17 17 17

Full 1/2

(>) 1/2 1/2 (<) 1/2 3 Full

Sl.

loco

15 15 17 17 15 15 17 17 16 16 15 15 13 13 15 15 13

slow slide

Full + 1/2

G5

continue wide vibrato

Sl. Full + 1/2

ON AND ON

Words and Music by Michael Schenker and Gary Barden

Guitar chord diagrams for the introduction:

- Gm: 13 41 11, F6, 1 0
- C: 12 34 1, F5, 134
- Cm: 13 42, F5, 13
- F: 13 42 11, Eb, 1333
- G5: 3 00, F#5, 13
- C5(add2): 300, Bb5, 13
- Ebmaj7: 00, Bb, 1333

Poco rubato

Intro

Intro melody (Polysynth. + string synth.)

Chords: Gm, C, Cm, F, Gm, C, Cm, F

Note: Guitar can simulate this line by swelling each note with volume control and vibrating each note (~~~~~)

Lead guitar background

Lead guitar fretboard diagram

Background guitar picking

Chords: G5, C5(add2), Ebmaj7, F(6), G5, C5(add2), Ebmaj7

Background guitar fretboard diagram

First system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). It contains two measures of music, each marked with a chord symbol **F5** above the staff. The notes are F4, A4, and C5. The bottom two staves are in bass clef. The first measure shows a triplet of notes: 10, 10, 8. The second measure shows a triplet of notes: 10, 10, 8. The bottom staff is marked with **SL** (Slide) below the staff.

Second system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). It contains five measures of music, each marked with a chord symbol above the staff: **F(6)**, **G5**, **C5(add2)**, **Eb maj7**, and **F**. The notes are F4, A4, and C5. The bottom two staves are in bass clef. The first measure shows a triplet of notes: 0, 0, 1. The second measure shows a triplet of notes: 0, 0, 3. The third measure shows a triplet of notes: 0, 0, 6. The fourth measure shows a triplet of notes: 0, 0, 1. The bottom staff is marked with **SL** (Slide) below the staff.

Third system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). It contains two measures of music, each marked with a chord symbol **F5** above the staff. The notes are F4, A4, and C5. The bottom two staves are in bass clef. The first measure shows a triplet of notes: 3, 3, 1. The second measure shows a triplet of notes: 3, 3, 1. The bottom staff is marked with **SL** (Slide) below the staff.

Fourth system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). It contains three measures of music, each marked with a chord symbol above the staff: **G5**, **C5(add2)**, and **Eb maj7**. The notes are G4, Bb4, and D5. The bottom two staves are in bass clef. The first measure shows a triplet of notes: 3, 0, 3. The second measure shows a triplet of notes: 0, 0, 6. The third measure shows a triplet of notes: 0, 0, 6. The bottom staff is marked with **SL** (Slide) below the staff.

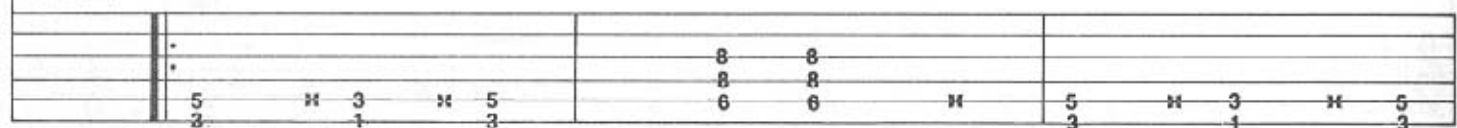
Verse



1.3. (A) kiss of the wind_ when the spir - its let fly to the cold - ness of_ the sun,_
2. Blood on the streets,_ when the black skies shout and then peo - ple cry_ no more_



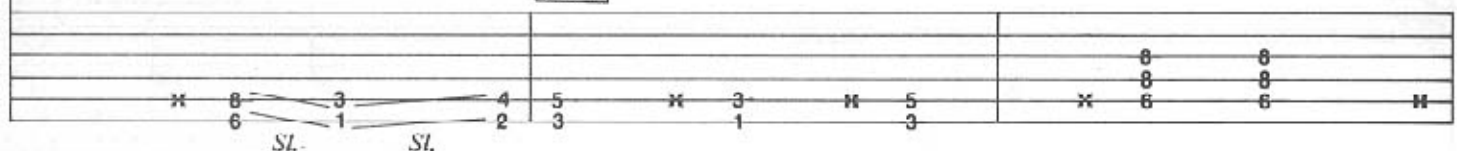
Fig. A



I got no place_ to hide,_ no - where to
dreams just fade_ a - way,_ re - al - i - ties

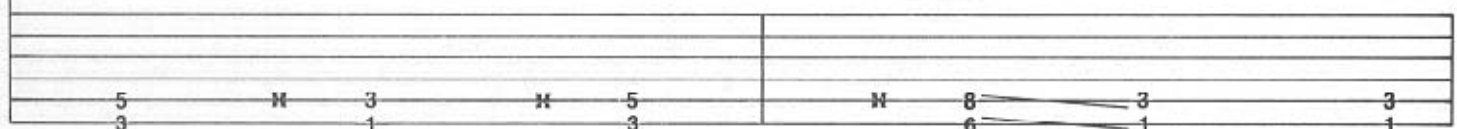


Fig. A



run,
soar.

When the
His



SL

Fig. A

wind gets high— and the moun-tains sigh,— I've got to get— back home.—
crime is his fate,— can't— think, can't re-late,— il-lu-sions seized— his mind.—

Fig. A

— The wind don't wait— for no one, no one at
The key to all— the an-swers are locked in his

all.
eyes.

To Coda
Chorus

Move's
(Moving)

Chorus

on and on— and on— and on— and on.

Fig. B

Synthesizer (Harpischord tone)
(adapted for guitar)

Look be-hind— the win-dow, win-ter's come,—

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for voice, guitar, and bass. The key signature is G major (one sharp) and the time signature is 4/4. The vocal melody is in the treble clef, the guitar is in the middle, and the bass is in the bottom staff. The guitar part includes a capo on the 11th fret and a key signature change to E major (two sharps) for the final section. The bass line is written in a simplified, rhythmic style.

8va

E \flat

Full

P

Full

P

Full

P

P

P

Full

3

Full

10

15

18

15

10

15

18

15

10

15

18

15

18

17

15

17

15

17

17

Full

8va

Gm

F

Gm

B \flat

F

wah harm.

Full + 1/2

Full

Major third

Perfect fourth

P4

P4

P4

3

Full + 1/2 + Full

P4

P4

P4

P4

P4

17

17

17

17

17

15

17

17

16

15

13

15

13

wah harm.

P

note: Long portamento bend from C to F (1 \flat 4)

Gm

F

Gm

E \flat

1/2 Full p

3

1/2 Full

P

15

17

15

0

5

5

1/2

Full

P

3

5

5

3

5

3

15

(15)

Gm

F

Gm

B \flat

F

8va

Full + 1/2

3

Full

1/2

Full

17

17

17

5

3

5

4

3

1

3

2

1

1/2

Portamento bend

8va Gm F Gm

Sl. (17) 14 3

P P P

8va Eb

6 3 1/2 3 P

Full P P

15 18 15 18 15 17 15 18 17 15 17 15 17 15 17 15

8va Gm F Gm

Full P Full P P P

5 5 6 6

Full P Full P P P

17 15 18 15 17 15 18 15 15 18 17 15 17 15 17 15

8va Bb F

Full P Full Full 3 Full Full (loco) Voice

10 15 18 15 17 15 17 15 16 17 17

Gm F *D.S. al Coda* Gm $\frac{3}{4}$

kiss of the wind_ when the

8va

Full

(end solo No.1)

Fig. A

Full

17

Coda

Bb C Eb F

on and on_ and on_ and on_ and on_

Keyboard plays Fig. B

Bb C Eb F Bb C Eb

On and on_ and on_

F Bb C Eb F

and on_ and on_ (2nd time: look_ be-hind the win-dow, win-ter's)

Guitar solo No. 2 (outro)

B \flat C E \flat F B \flat C E \flat

come, _____ On — and on — and on ...

Sl. P Sl. H P H

14 15 13 11 13 11 10 11 10 11 10 12 10 13 12 10 8 8 10 8

(Vocal vamp as background for solo)

F B \flat C E \flat F Full

P Sl. P Sl. H P Full

10 8 10 8 14 15 13 11 13 11 10 11 10 11 10 12 10 13 13 13

C E \flat F B \flat C E \flat

8va Full Full Full Full P Sl. loco Sl. P Sl. Sl.

Full Full Full Full Full 18 10 17 15 18 x 14 15 13 11 13 11 10 11

H P F B \flat C E \flat F A.H.

3 H P H H

10 11 10 12 10 13 12 10 8 8 10 8 10 8 10 8

A.H.

Chord progression: B \flat C E \flat F B \flat C E \flat

First staff: SL P SL H P Full Full H

Second staff: 14 15 13 11 13 11 10 11 10 11 10 12 10 13 13 13 13 14 15 14 (15) 13

Chord progression: F B \flat C E \flat

First staff: Full Full Full Full Full SL Full Full

Second staff: 13 13 13 13 13 13 0 17 15 18 15 17

Chord progression: F B \flat C E \flat

First staff: Full 1/2 Full P Full

Second staff: Full 1/2 Full P Full H P

Hold bend

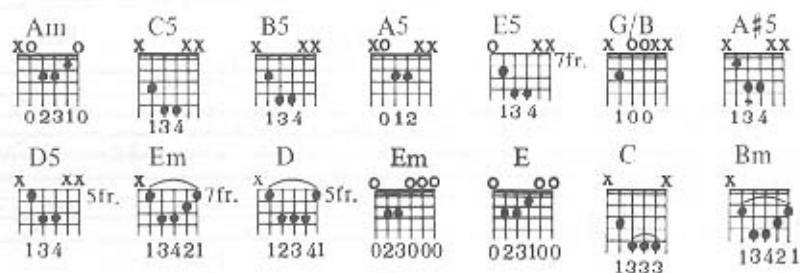
Chord progression: F B \flat C E \flat F

First staff: P SL H Full

Second staff: P SL H H P P Full 15 16 15 15 16 15 17 15 18 15 10 17 15 18

DOGS OF WAR

Words and Music by Gary Barden and Michael Schenker



Medium Rock beat

(Em)

mp volume (Gradual cresc. swell) (Feedback) *Pick slides* (P.S.) *mf*

T 12
A 12
B 12

P.S. (x) P.S. 0 0 0

volume swell Fdbk. (sustain)

bend neck

bend neck

Note: Release and return in time

V open harmonics (bend neck)

VII open harmonics (1/2) (bend neck)

(E)

8va

wah on

A.H.

P.S.

Full

Full

A.H.

H P H P

5 8 5 8 5

P.S.

(Em)

8va

Full

Full

Full

Full

Full

Full

14

12

5

12

5

12

15

12

14

12

12

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(E)

8va

Full 3

Full 1/2 (Slight bend)

14 12 15 12 14 12 14 (14) 12 12 10

(Em)

8va

1/2 Full

Full

1/2 Full

Full

P.S.

12 10 12 12 12 10 12 12

(E) (Em)

8va

Full

Full

Full

Full 3

Full P

Full P

14 14 12 15 12 15 12 15 12 14 12 14

C B(m) Am (Em)

8va

Full

Full P

Full

Full

14 14 12 14 14 12 14 12 14 14

E(m)5

Here on the bright side,

caught in the spot - light.

1.3. Warn - ing de - layed, — no chance — of e - lud - ing, —
2. Mis - sion com - plet - ed, all — were de - feat - ed, —

E(m)5

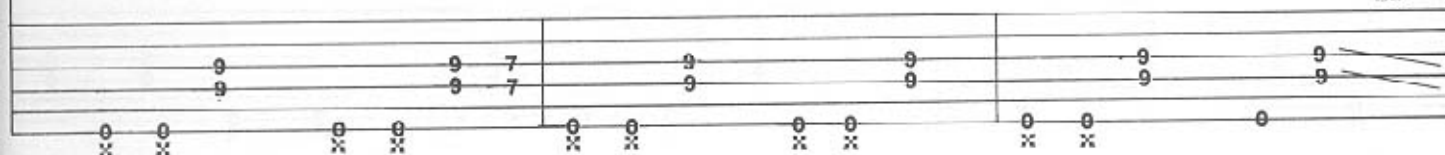


1.3. Time had run out.—
2. *Tacet*

1.3. All that was left was the smoke from the ru - ins.—
2. Blinded with fire, now filled with de - sire, —



Sl.



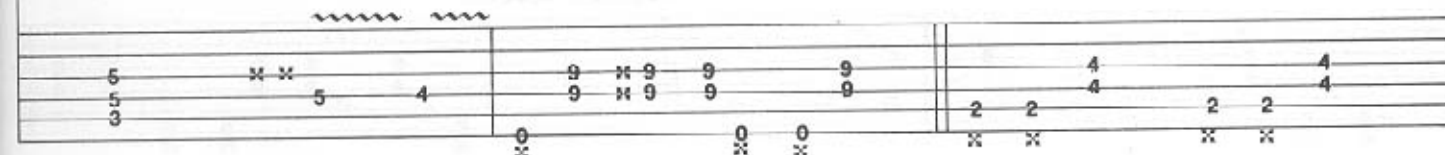
C5

E(m)5

B5



1.3. Shad - ows were long — as we forge —
2. Mes - sage came thru — on the wings —



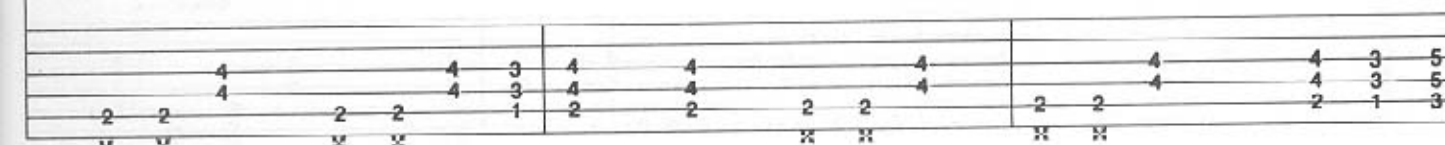
A#5 B5

B5 A#5 C



— through the night, —
— of a prayer, —

look - ing for signs — of the day. —
feel - ings were high — for a time. —



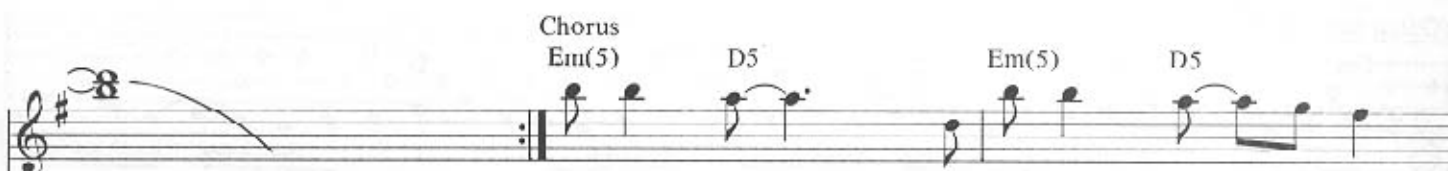
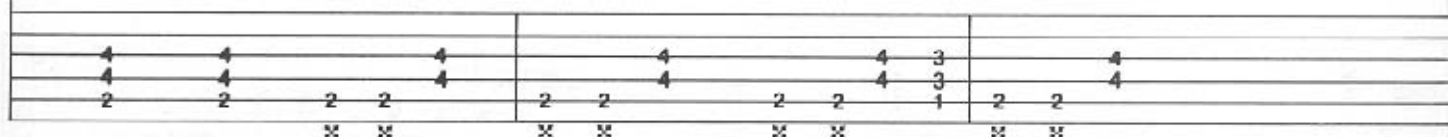
B5

A#5 B5



1. Keep-ing their minds_ as they walked_ out of sight,_
2.3. Slap on the backs_ for the ones_ who were dead_

1. lead-ing the ho - urs a - way...
2. till prob-'bly the wolves_ will at - tack...
3. by some-one feel - ing the same...



Chorus

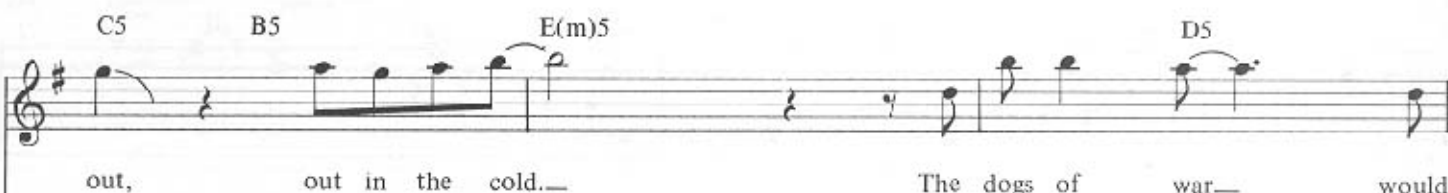
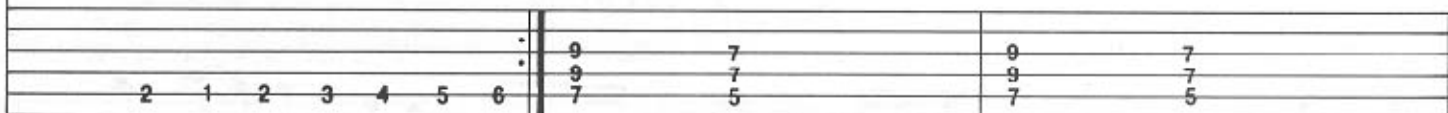
Em(5)

D5

Em(5)

D5

It is a ri - dic - ulous world_ when you're

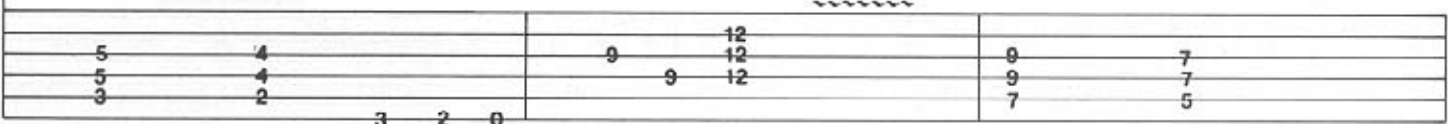


out, out in the cold_

The dogs of war_ would



Bend neck vib.
XII open harm.



Open harmonics
Bend neck for vibrato

To Coda

Em(5) D5 C5 B5 E(m)5

bite the hand_ for a price_ and de - liv - er more!_

Bend neck

(1/2)

Bend neck
(1/2 step lower)

Guitar solo No. 1

Em D H P P P etc. Em D

P H P P P H P P P

8 7 9 7 8 10 8 7 9 7 8 7 10 8 7 8 7 9 7 8 10 8 7 9 7 8 7 10 8 7

C B(m) Em

P P H

8 7 9 7 9 7 10 9 7 10 9 7 10 7 9 10 7 9 10 7 9 10 7 8 10 7 8 7

D Em D

P P P P P P P

8 7 10 7 8 7 10 7 8 7 10 8 7 9 8 7 8 7 8 10 12 12

Note: Use filtering of wah to vary timbre of chordal forms. Rock the pedal gradually to change tonal emphasis.

First system of musical notation. Treble clef, key signature of one sharp (F#). Chords indicated above the staff: C, Bm, Em. The staff contains a melodic line with a "wah" effect indicated by a diamond shape. The bass staff contains a bass line with fingerings: 7, 8, 7, 8, 9, 10, 9, 8, 8, 10, 8, 7, 8, 8, 7, 8, 10.

Hold chord form

Second system of musical notation. Treble clef, key signature of one sharp (F#). Chords indicated above the staff: Em, D, Em, D. The staff contains a melodic line with a "wah" effect indicated by a diamond shape. The bass staff contains a bass line with fingerings: 9, 7, 9, 9, 9, 7, 9, 9, 9, 5, 7, 7, 7, 6, 7, 7, 7, 5, 4, 5, 7, 4, 5, 5, 4.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Chords indicated above the staff: C, Bm, Em. The staff contains a melodic line with a "Muted" effect indicated by a diamond shape. The bass staff contains a bass line with fingerings: 7, 4, 5, 7, 4, 5, 7, 5, 4, 7, 5, 4, 7, 5, 4, 5, 4, 5, 4, 5, 4, 5, 2.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Chords indicated above the staff: D, Em, D. The staff contains a melodic line with a "wah" effect indicated by a diamond shape. The bass staff contains a bass line with fingerings: (2), 3, 5, 2, 4, 5, 7, 4, 5, 4, 4, 7, 7, 12, 12, 0.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Chords indicated above the staff: C, Bm, Em. The staff contains a melodic line with a "Wide vibrato" effect indicated by a diamond shape. The bass staff contains a bass line with fingerings: 13, 12, 14, 12, 13, 12, 15, 13, 12, 14, 12, 14, 12, 14, 12, 10, 12, 0, 2, 3.

(Bkgnd)

Em (rushed)

1/2

3

6

(Wide vibrato)

1/2

H

12 14 16 12 14 16 12 14 16 12 14 16 12 14 16 15 15

(e)

C 8va (B5 A5) loco Em

Full + 1/2 + Full

Double-stop bends

Full + 1/2 + Full

20 19

Sl.

0 2 3 5 7 7 5 3

Gradual double bend to full major 3rd

Full

Full

Bend neck (Down to D)

Full

Full Bend neck

2 0 3 2 0 3 2 0 2 0 2 1 0 3 0

(e)

C (B5 A5) (Em) 1/2

(< 1/2)

(< 1/2)

1/2

1/2

9 8 7 5 7 5 0 5 6 7 5 7 6 5 0 3 3 0 3 0

Figure A

C (B5 A5) Em P.S. Bend neck 1/2 1/2

3 5 0 (1/2) P.S. Sl. 5 6 7 5 7 6 5 0

Figure A

C D Em D.S. al Coda

trill trill

3 3 3 0 3 0 0 0 8 6 3 6 7 5 0

H P H P trill trill

continue Figure A behind verse on D.S.

Figure A

Guitar solo No. 2

Coda D Em D

P P P P P Sl.

13 12 14 12 13 12 15 14 12 14 12 15 12 13 12 14 12 13 15 14 12 14 12 15 13 12 14 12

C Bm Em

3 tremolo picking

Sl. tremolo picking Sl. Sl. Sl.

0 8 7 9 7 8 7 10 9 7 9 7 7 7 7 12 12 14 14 15

8va Em D Em D

Full Full Full

15 14 17 14 17 14 15 14 17 14 16

15 12 15 12 12 15 12 12

8va C Bm Em

Full Full P P

15 12 12 15 14 12 15 12 15 12 14 14 14 12 14 14 12 12 16 (14) SL

1 1/2 1 1/2

out chorus E(m)5 D5 F(m)5 D5 C5 Bm

loco

It is a ri-dic-u-lous world-when you're out, out in the cold-

9 7 7 5 9 7 7 5 5 5 3 2 3 2 0

E(m)5 D5 E(m)5 D5

The dogs of war- would bite the hand- for a price-

9 9 12 12 12 12 9 7 7 5 9 7 7 5

1.2.3.

4.

C5

Bm

Em

Em

and de - liv - er more!_

1/2

1/2

out solo

Em

D

Em

D

P

P

P

P

P

P

P

Sl

fade out

C

Bm

Em

tremolo picking

P

P

Sl

7-12

Sl

12-14

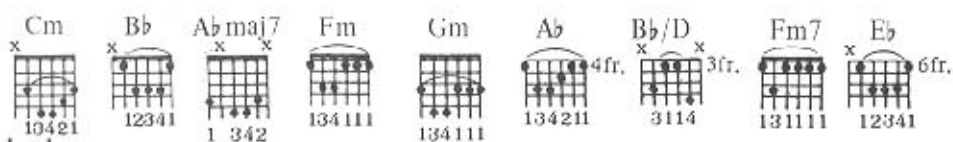
Sl

14-15

tremolo picking

TRY ME

Words and Music by Michael Schenker and Phil Mogg



Moderately slow
(Piano)



Slowly, in 2

Verse



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Chorus

E \flat

B \flat /D



Try me, _____ oh, take me for a lit - tle

Cm

B \flat



while. And be - fore it's o - ver and you leave me with

A \flat maj7

B \flat

E \flat



just a smile, _____ try

B \flat /D



me! _____ Oh, let me be the one.

Cm

B \flat

A \flat maj7

B \flat



You say it's o - ver, but for me it had just be - gun.

Guitar solo

Cm



(Clean tone)

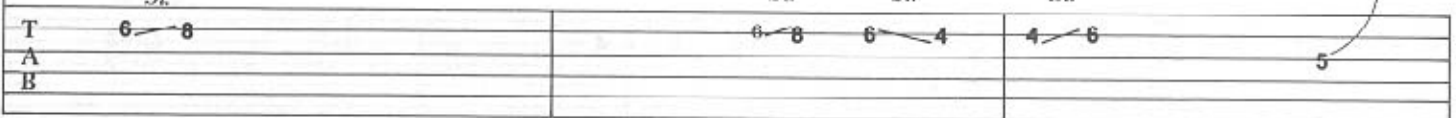
Sl

Sl

Sl

Sl

1/2



Guitar solo (continued)

First system of guitar solo notation. Treble clef, key of Bb. Chords: Cm, Ab. Notes: Bb, C, D, Eb, F, G, Ab. Slurs and bends are indicated. Fingering: 7, 6, 8, 8, 1/2, 0, 8, 6, 4.

Second system of guitar solo notation. Treble clef, key of Bb. Chords: Bb, Ab maj7. Notes: Bb, C, D, Eb, F, G, Ab. Slurs and bends are indicated. Fingering: 4, 6, 3, 5, 4.

Third system of guitar solo notation. Treble clef, key of Bb. Chords: Fm. Notes: Bb, C, D, Eb, F, G, Ab. Slurs and bends are indicated. Fingering: 5, 6, 5, 7, 7, (5).

(fast bend / release)
finger vibrato

Fourth system of guitar solo notation. Treble clef, key of Bb. Chords: Cm, Bb, Ab maj7, Bb. Notes: Bb, C, D, Eb, F, G, Ab. Slurs and bends are indicated. Fingering: 6, 8, 8, 6, 6, 8, 4, 4, 6, 6, 7.

Eb
 Sl.
 4
 Bb/D

Sl.
 6 8
 7 8
 8 9 11 9 8
 8 10 12 10 8
 6 7
 7 8

Cm
 Sl.
 4
 Sl.

Sl.
 3 6 3
 7 3
 3 4
 4 5
 4 6 7 8 6 4
 5 7 7 8 7 5

Bb
 Sl.
 Eb
 Sl.
 4
 Sl.

Sl.
 3 4 4 6 9 8
 3 5 5 7 10 8
 8 9 11 9 8
 8 10 12 10 8

Bb/D
 Sl.
 Cm
 Sl.
 Bb
 Sl.
 Sl.

Sl.
 Sl.
 6 7 3 6 3 3 4
 7 8 3 7 3 4 5
 3 3

Ab maj7 Bb Distortion Cm octaves

Sl.

Bb Cm Sl. Sl.

Sl. Sl.

Bb Full Full Ab maj7 Full

Full Full Full

Unison bend Full Fm Full Full 1/2 Full 1/2 Full

Full Full 1/2 Full 1/2 Full

Cm Full Bb

Full Sl.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note F4, and then a half note E4. A slur covers the next four notes: a quarter note D4, a quarter note C4, a half note B3, and a half note A3. The system ends with a double bar line.

Words and Music by Michael Schenker and Phil Mogg

Words and Music by Michael Schenker and Phil Mogg

[illegible]

Fdbk. Note: Mute all other strings: (4) thru (1)

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is a simple, repetitive tune. The guitar accompaniment is written on a six-line staff and uses a 7/8 time signature. The rhythm is indicated by numbers 7 and 0 (representing eighth notes) and an 'x' (representing a quarter rest). The guitar part features a consistent rhythmic pattern of eighth notes and rests.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a quarter note G4, followed by eighth notes A4 and B4, and then a quarter note C5. The melody continues with a series of eighth and quarter notes, ending with a double bar line. The second system continues the melody on a single staff, starting with a quarter note D5, followed by eighth notes E5 and F#5, and then a quarter note G5. The melody continues with a series of eighth and quarter notes, ending with a double bar line. The lyrics 'The Rose Tree' are written below the first system, and 'The Rose Tree' is written below the second system.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first 16 measures of the piece, and the second system contains the final 8 measures. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The rhythm is a mix of eighth and sixteenth notes, with some measures containing triplets. The lyrics are written below the staff, aligned with the notes. The piece ends with a double bar line and repeat dots.

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(E5: 2nd guitar enters)

(c.1 lead guitar)

Fig. 1 (4 bars)

5 0 6 7 5 7 5

0 0 0 6 7

0 6 7 5 7 0

0 7 0 5 0 6 7

0 6 7 5 7 5 7

§ E(m)5

(5) 0 0 0 0 6 7

0 6 7 5 7 5 7

on D.S.

(Trill)

0 7 0 5 0 6 7

0 6 7 5 7 5 7

Verse
 [D] Em Guitar continues Fig. 1

1.3. Sev-en-teen and na-ture's queen_ you (all) know what I mean..
 2. Shal-low earth is clos-in' in a-bove her lamps in your street..

Twen-ty-one, a-lone_ one_ you can
 Lu-ci-fer_ goes walk-in'

down see the num-bers run_ Now you look so peace-
 for you to meet. Min-utes pass so slow-

ly ful ly-in' there a-sleep.
 by the hands on your clock.

With the wings of God_ a-bove you be-fore the spir-its meet..
 Heav-en's door don't o-pen when you knock..

[E] Chorus D5 E5 D5 E5
 Rock hot-tom_ rock hot-tom_

E Pedal

5 0 6 7 5 6 7 0

7 7 9 9 9 7 7 9 9 9 7 7 0

5 5 7 7 7 5 5 7 7 7 0

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some with accents. The bottom staff is a bass clef with a fretboard diagram showing fingerings (0, 6, 7, 5, 7, 5, 7) and a dynamic marking 'p' (piano).

Second system of musical notation. The top staff continues the melodic line, ending with a trill marked "Trill 7.6". The bottom staff shows the fretboard diagram, including a trill pattern with fret numbers 5, 7, 5, 7, 5, 7, 5 and a dynamic marking "p".

Third system of musical notation, marked with a repeat sign and "2.". The top staff begins with an "Em" chord marking. The bottom staff shows the fretboard diagram with fingerings and a dynamic marking "p".

Fourth system of musical notation. The top staff includes a "Muted" instruction with an arrow pointing to the right. The bottom staff shows the fretboard diagram with "x" marks indicating muted strings and a dynamic marking "p".

Bridge

F Half time feel

C5

B5

Em

Will the dark -

Muted →

Muted →

E5

G5

ness _____ clos - in' in. _____

Sl.

Sl.

C5

B5

Em

Will the light_ re - veal_ your soul?

8va

Fill

Full + 1/2

Full + 1/2

Full

Full

P

Sl.

(9) / 16

15

17

17

15

Guitar solo No. 1

[H] Em 3 Note: Alternate right and left hand muting



(Finger mute)

SL

F.M.

F.M.

F.M.

F.M.

x 9

(x)

x 7

(x)

x 6

(Palm mute)

P.M.

P.M.



F.M. F.M.

P

H

H

H

H

P

(x) x 7

6

7

9

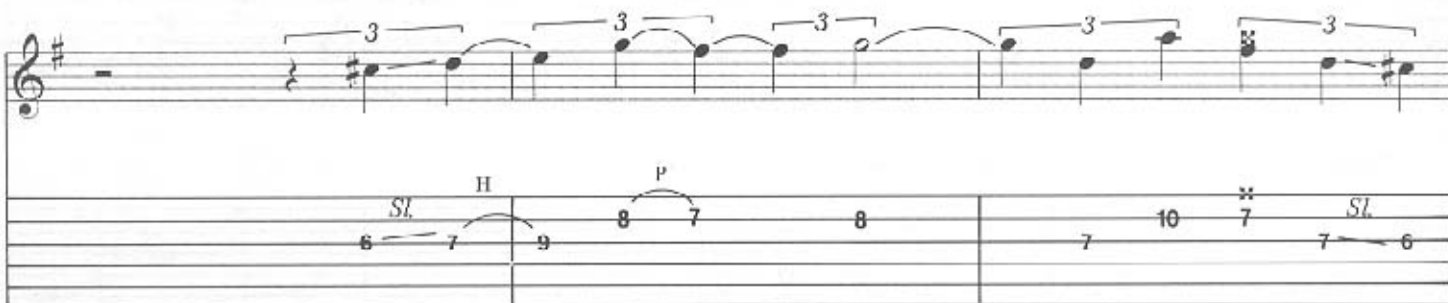
6

7

9

(x)

P.M.



SL

H

P

SL

6

7

9

8

7

8

7

10

7

7

6



7

4

5

4

5

7

0

7

7

H

P

SL

5

7

5

4

The first system of the musical score for "The Sound of Silence" features a treble clef and a key signature of one sharp (F#). The tempo is marked "Moderato". The first measure is an Em chord, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure contains a half note G4, a half note F#4, and a half note E4. The third measure is a half note D4, followed by a half note C4, and a half note B3. The fourth measure is a half note A3, followed by a half note G3, and a half note F#3. The fifth measure is a half note E3, followed by a half note D3, and a half note C3. The sixth measure is a half note B2, followed by a half note A2, and a half note G2. The seventh measure is a half note F#2, followed by a half note E2, and a half note D2. The eighth measure is a half note C2, followed by a half note B1, and a half note A1. The ninth measure is a half note G1, followed by a half note F#1, and a half note E1. The tenth measure is a half note D1, followed by a half note C1, and a half note B0. The eleventh measure is a half note A0, followed by a half note G0, and a half note F#0. The twelfth measure is a half note E0, followed by a half note D0, and a half note C0. The thirteenth measure is a half note B0, followed by a half note A0, and a half note G0. The fourteenth measure is a half note F#0, followed by a half note E0, and a half note D0. The fifteenth measure is a half note C0, followed by a half note B0, and a half note A0. The sixteenth measure is a half note G0, followed by a half note F#0, and a half note E0. The seventeenth measure is a half note D0, followed by a half note C0, and a half note B0. The eighteenth measure is a half note A0, followed by a half note G0, and a half note F#0. The nineteenth measure is a half note E0, followed by a half note D0, and a half note C0. The twentieth measure is a half note B0, followed by a half note A0, and a half note G0. The twenty-first measure is a half note F#0, followed by a half note E0, and a half note D0. The twenty-second measure is a half note C0, followed by a half note B0, and a half note A0. The twenty-third measure is a half note G0, followed by a half note F#0, and a half note E0. The twenty-fourth measure is a half note D0, followed by a half note C0, and a half note B0. The twenty-fifth measure is a half note A0, followed by a half note G0, and a half note F#0. The twenty-sixth measure is a half note E0, followed by a half note D0, and a half note C0. The twenty-seventh measure is a half note B0, followed by a half note A0, and a half note G0. The twenty-eighth measure is a half note F#0, followed by a half note E0, and a half note D0. The twenty-ninth measure is a half note C0, followed by a half note B0, and a half note A0. The thirtieth measure is a half note G0, followed by a half note F#0, and a half note E0. The thirty-first measure is a half note D0, followed by a half note C0, and a half note B0. The thirty-second measure is a half note A0, followed by a half note G0, and a half note F#0. The thirty-third measure is a half note E0, followed by a half note D0, and a half note C0. The thirty-fourth measure is a half note B0, followed by a half note A0, and a half note G0. The thirty-fifth measure is a half note F#0, followed by a half note E0, and a half note D0. The thirty-sixth measure is a half note C0, followed by a half note B0, and a half note A0. The thirty-seventh measure is a half note G0, followed by a half note F#0, and a half note E0. The thirty-eighth measure is a half note D0, followed by a half note C0, and a half note B0. The thirty-ninth measure is a half note A0, followed by a half note G0, and a half note F#0. The fortieth measure is a half note E0, followed by a half note D0, and a half note C0. The forty-first measure is a half note B0, followed by a half note A0, and a half note G0. The forty-second measure is a half note F#0, followed by a half note E0, and a half note D0. The forty-third measure is a half note C0, followed by a half note B0, and a half note A0. The forty-fourth measure is a half note G0, followed by a half note F#0, and a half note E0. The forty-fifth measure is a half note D0, followed by a half note C0, and a half note B0. The forty-sixth measure is a half note A0, followed by a half note G0, and a half note F#0. The forty-seventh measure is a half note E0, followed by a half note D0, and a half note C0. The forty-eighth measure is a half note B0, followed by a half note A0, and a half note G0. The forty-ninth measure is a half note F#0, followed by a half note E0, and a half note D0. The fiftieth measure is a half note C0, followed by a half note B0, and a half note A0. The fifty-first measure is a half note G0, followed by a half note F#0, and a half note E0. The fifty-second measure is a half note D0, followed by a half note C0, and a half note B0. The fifty-third measure is a half note A0, followed by a half note G0, and a half note F#0. The fifty-fourth measure is a half note E0, followed by a half note D0, and a half note C0. The fifty-fifth measure is a half note B0, followed by a half note A0, and a half note G0. The fifty-sixth measure is a half note F#0, followed by a half note E0, and a half note D0. The fifty-seventh measure is a half note C0, followed by a half note B0, and a half note A0. The fifty-eighth measure is a half note G0, followed by a half note F#0, and a half note E0. The fifty-ninth measure is a half note D0, followed by a half note C0, and a half note B0. The sixtieth measure is a half note A0, followed by a half note G0, and a half note F#0. The sixty-first measure is a half note E0, followed by a half note D0, and a half note C0. The sixty-second measure is a half note B0, followed by a half note A0, and a half note G0. The sixty-third measure is a half note F#0, followed by a half note E0, and a half note D0. The sixty-fourth measure is a half note C0, followed by a half note B0, and a half note A0. The sixty-fifth measure is a half note G0, followed by a half note F#0, and a half note E0. The sixty-sixth measure is a half note D0, followed by a half note C0, and a half note B0. The sixty-seventh measure is a half note A0, followed by a half note G0, and a half note F#0. The sixty-eighth measure is a half note E0, followed by a half note D0, and a half note C0. The sixty-ninth measure is a half note B0, followed by a half note A0, and a half note G0. The seventieth measure is a half note F#0, followed by a half note E0, and a half note D0. The seventy-first measure is a half note C0, followed by a half note B0, and a half note A0. The seventy-second measure is a half note G0, followed by a half note F#0, and a half note E0. The seventy-third measure is a half note D0, followed by a half note C0, and a half note B0. The seventy-fourth measure is a half note A0, followed by a half note G0, and a half note F#0. The seventy-fifth measure is a half note E0, followed by a half note D0, and a half note C0. The seventy-sixth measure is a half note B0, followed by a half note A0, and a half note G0. The seventy-seventh measure is a half note F#0, followed by a half note E0, and a half note D0. The seventy-eighth measure is a half note C0, followed by a half note B0, and a half note A0. The seventy-ninth measure is a half note G0, followed by a half note F#0, and a half note E0. The eightieth measure is a half note D0, followed by a half note C0, and a half note B0. The eighty-first measure is a half note A0, followed by a half note G0, and a half note F#0. The eighty-second measure is a half note E0, followed by a half note D0, and a half note C0. The eighty-third measure is a half note B0, followed by a half note A0, and a half note G0. The eighty-fourth measure is a half note F#0, followed by a half note E0, and a half note D0. The eighty-fifth measure is a half note C0, followed by a half note B0, and a half note A0. The eighty-sixth measure is a half note G0, followed by a half note F#0, and a half note E0. The eighty-seventh measure is a half note D0, followed by a half note C0, and a half note B0. The eighty-eighth measure is a half note A0, followed by a half note G0, and a half note F#0. The eighty-ninth measure is a half note E0, followed by a half note D0, and a half note C0. The ninetieth measure is a half note B0, followed by a half note A0, and a half note G0. The ninety-first measure is a half note F#0, followed by a half note E0, and a half note D0. The ninety-second measure is a half note C0, followed by a half note B0, and a half note A0. The ninety-third measure is a half note G0, followed by a half note F#0, and a half note E0. The ninety-fourth measure is a half note D0, followed by a half note C0, and a half note B0. The ninety-fifth measure is a half note A0, followed by a half note G0, and a half note F#0. The ninety-sixth measure is a half note E0, followed by a half note D0, and a half note C0. The ninety-seventh measure is a half note B0, followed by a half note A0, and a half note G0. The ninety-eighth measure is a half note F#0, followed by a half note E0, and a half note D0. The ninety-ninth measure is a half note C0, followed by a half note B0, and a half note A0. The hundredth measure is a half note G0, followed by a half note F#0, and a half note E0.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, starting with a wavy line indicating a trill or grace note. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The second system continues the melody on a single staff, starting with a wavy line indicating a trill or grace note. The notes are: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Below the melody, there are two systems of guitar chords. The first system has two staves. The top staff contains the following chords: 7 9 10, 7 9 10, 7 9 10, 7, 10, 9, 10, 7, 8, 9, 9, 8. The bottom staff contains the following chords: 7 9 10, 7 9 10, 7 9 10, 7, 10, 9, 10, 7, 8, 9, 9, 8.

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a quarter note G4, followed by a half note A4. A slur covers a quarter note G4 and a quarter note F#4, with a '1/2' time signature above it. This is followed by a quarter rest and a wavy line. The lower staff is a bass line with fingerings: 7, 5, 7, 5, 7. It includes a slur over the 7, 5, 7 sequence with a '1/2' time signature above it, and a 'P' (piano) dynamic marking above the 5. The system ends with a wavy line.

Em

The second system of the musical score for 'The Little Boat' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a half note (1/2) on F#4, followed by a quarter note on G#4, and then a quarter note on A5. A wavy line indicates a continuation of the melody. The bottom staff is in bass clef and begins with a half note (1/2) on F#2, followed by a quarter note on G#2, and then a quarter note on A3. A wavy line indicates a continuation of the melody. The system concludes with a double bar line.

The second system of the musical score. The top staff continues the melodic line with notes and slurs, including markings for 'Full' and '(Wide vibrato)'. The bottom staff shows the fretboard diagram with fingerings (15, 14, 12, 15, 14, 12, 15, 12, 14, 14, 12, 14, 17) and markings for 'Full' and '(Wide vibrato)'.

Em Full (Slow to full) Full Full Full Full + 1/2 Full

(Hold bend)

Full Full (Slow to full) Full Full Full Full + 1/2 Full

17 15 17 17 15 17 17 17 17

Full Full 3 SL

Full Full P 17 P SL

17 15 17 15 14 15 14 12 14 15 17 14 15 14 14 16 14 13

14 13 16 14 14 16 14 16 16 14 15 17 14 15 17

14 15 17 14 15 17 14 15 17 14 15 17 14 15 17 14 15 17 14

Em

Em

3

3

Fdbk.

Fdbk.

Fdbk.

Crush strings with pick hand

H

P

6

7

6

(Feedback)

Note: Press strings firmly against

Extremely muted

6

6

6

6

5 4

5 4

5 4

5 4

H P H P

H P H P

H P H P

H P H P

7 5 7 5 7 5

7 5 7 5 7 5

7 5 7 5 7 5

7 5 7 5 7 5

Muted

Muted

Em 6 6 6 6

6 6 3

Full Full + 1/2 Wide vibrato Full + 1/2 Full + 1/2

A.H. A.H. Full Wide vibrato Gliss pick

Em

Gliss pick

Unison bend Full

Gliss pick

Gliss pick

Full

Gliss pick

15 14 12 12 12 11 12 12 15 14 12 15 12 12 12

Full

Full

Full Wide vibrato

Full Wide vibrato

Sl.

15 14 12 15 14 12 15 12 15 12 15 12 14 12 14

Interlude Relaxed

Sempre legato

1

3

3

3

3

3

3

3

3

3

p H p

Sl.

Simile phrasing

17 14 17 15 12 15 14 10 14 12 9 12 10 7 10 9 5 9

1.

3

3

Sl.

p H p

Sl.

p H p

7 3 7 5 2 5 3

(Ex: #)

etc.

14 10 14

Harmony

Diatonic sixth below principal melody.

Note: On repeat, add harmony line: C# A C#, --- to sequence

2. *continue legato phrasing*

Em

Sl.

Fdbk.

Em Em 1/2 1/2 3 Bm 3

H P

Full (Wide vibrato) Full Em Bm 3 3

Full (Wide vibrato) Full P

Em 1/2 1/2 3 Bm 3

(Slow bend)

Full Full Full Em Bm 3 3 3

Full Full Full

J Em (With fire) Bar line

J Em (With fire) Bar line

28 : 22

- 31 : 26

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing triplets. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of chords and single notes, with some measures containing triplets. The chords are labeled with 'H' and 'P' above them. The notes are numbered 1 through 7, indicating fingerings. The score is divided into two systems by a double bar line.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various ornaments, including a mordent and a grace note. The bottom staff is a single-line bass line with fingerings (4, 5, 4, 7, 4, 5, 7, 9, 7, 9, 7, 9, 7, 9) and articulation marks (H, P, SL). A tempo marking '18 ♩ : 16 ♩' is located above the right side of the top staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which are marked with a 'V' (Vivace) and a '7' (seventh). The second system contains the next two measures, also marked with a 'V' and a '7'. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is written in bass clef and consists of a series of chords (7, 9, 7, 9, 7) and a final chord (7, 9, 7, 9, 7) marked with a '7'. The tempo is marked 'V' (Vivace) and the time signature is '7' (seventh).

Em

6 6 6 6

H P H P H P H P H P

SL

6 6

H P P H P H P

SL

6 6 6 6

P P P P P P P

6 6 6 6

(Slightly behind the beat)

P P P P P P P

[illegible]

Handwritten musical score for guitar, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth notes with triplets and a wide vibrato. The bass line is indicated by a wavy line and a final chord.

Em
8va
Full

Full

14 12 15 12 14

5

Full

14 12 15 12 14

5

Full

(14) 12 15 12 14

5

Full

14 12 15 12 14

5

Full

14 12 15 12 14

5

8va

Full

12 15 12 14 12 15 12 14 12 15 12 16 14 17 14 14 12 15 12 16

5

Full

12 15 12 14 12 15 12 14 12 15 12 16 14 17 14 14 12 15 12 16

5

Full

12 15 12 14 12 15 12 14 12 15 12 16 14 17 14 14 12 15 12 16

5

Full

12 15 12 14 12 15 12 14 12 15 12 16 14 17 14 14 12 15 12 16

5

Full

12 15 12 14 12 15 12 14 12 15 12 16 14 17 14 14 12 15 12 16

5

8va

Full

14 17 14 14 12 15 12 16 14 17 14 19 17 20 17 16 14 17 14 19

5

Full

14 17 14 14 12 15 12 16 14 17 14 19 17 20 17 16 14 17 14 19

5

Full

14 17 14 14 12 15 12 16 14 17 14 19 17 20 17 16 14 17 14 19

5

Full

14 17 14 14 12 15 12 16 14 17 14 19 17 20 17 16 14 17 14 19

5

Full

14 17 14 14 12 15 12 16 14 17 14 19 17 20 17 16 14 17 14 19

5

8va

Full

17 20 17 16 14 17 14 19 17 20 17 21 19 22 19 19 17 20 17 21

5

Full

17 20 17 16 14 17 14 19 17 20 17 21 19 22 19 19 17 20 17 21

5

Full

17 20 17 16 14 17 14 19 17 20 17 21 19 22 19 19 17 20 17 21

5

Full

17 20 17 16 14 17 14 19 17 20 17 21 19 22 19 19 17 20 17 21

5

Full

17 20 17 16 14 17 14 19 17 20 17 21 19 22 19 19 17 20 17 21

5

8va Em

Full 3 Full 3

15 12 14 12

Slight bend

8va C B

Drums 2

Full 1/2 Full 3

(Half step release)

12 15 15 15

8va Em G

Full (Slow release) 3 3 3 1/2 Slow bend 3

(Slow release)

15 12 15 14 12 14 12 14 13 12 10 12 10

8va C B

3 1/2 1/2 3 1/2 1/2

12 10 12 10 10 12 14 12 14 14 14 14 12 14 12 14 12

Double
stop
bends

8va - C

B

(Full)

Full

Full

(Full)

Full

Full

Sl.

(17)

G C

7 7 8 12 8 12 8 12 8 12 8 12 8

B Em

7 7 7 7 7 11 15 12 15 12 15 12 15 12 15 12 15

8va G C

19 15 15 19 15 15 19 15 15 19 15 12 8 12 8 12 8 12 8 12 8

loco B E5

7 7 9 9 7 0

rit.

(Crowd sounds)

Sustain Sustain

Reprise

K

First system of music notation. Treble clef, key signature of one sharp (F#). Chords: D/E, E, D/E, E. Fingering: 7, 7, 9, 7, 7, 9, 7, 7, 9. Wavy lines above the staff indicate bends or vibrato.

Second system of music notation. Treble clef, key signature of one sharp (F#). Chords: D/E, E, C5, B5, A5, D5. Fingering: 7, 7, 9, 10, 9, 7, 7, 5, 0. Wavy lines above the staff indicate bends or vibrato.

Third system of music notation. Treble clef, key signature of one sharp (F#). Chords: D/E, E, C5, B5, A5, D5. Fingering: 7, 7, 9, 10, 9, 7, 7, 5, 0. Wavy lines above the staff indicate bends or vibrato.

D.S. al Coda

Fourth system of music notation. Treble clef, key signature of one sharp (F#). Chords: C5, B5, A5, D5, E5, D5/E. Fingering: 10, 9, 7, 7, 9, 9, 9, 7, 7, 7, 5, 5, 5. Wavy lines above the staff indicate bends or vibrato.

Fifth system of music notation. Treble clef, key signature of one sharp (F#). Chords: E5, C5, B5, A5, D5, E5. Fingering: 9, 9, 9, 10, 9, 7, 7, 9, 9, 9, 7, 7, 7, 0. Wavy lines above the staff indicate bends or vibrato. Arrows point to the staff with the text "Feedback shriek".

D5/E E5 D5/E C5 B5

ritard. gradually

7 7 7 9 9 9 7 7 7 10 10 9 9
 7 7 7 9 9 9 7 7 7 10 10 9 9
 5 5 5 7 7 7 5 5 5 8 7 7

Cadenza (ad lib tempo) (No time signature)

8va

Freely

Full

Full

H P

H P

H P H P

< 1/2

P P

< 1/2

14 12 15 12 14 12 15 12 15 12 14 12 15 14 12 14

Sya -

8 times

P

15 12 15 12 15 12 15 12 15 12 15 12

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melody with eighth and sixteenth notes, including a half-note triplet marked '1/2'. The lower staff is a single-line bass staff with fret numbers (15, 12, 14, 12, 15, 12, 12, 15, 12, 15, 12, 12, 15, 12, 14, 12) and dynamic markings (H, P, P, P, P, P, H, P, H). A bracket connects the first two fret numbers (15, 12) to a '1/2' marking. A circled '(14)' is placed below the fret number 14.

The musical notation for the guitar solo in "Hotel California" is shown on a staff with a treble clef and a key signature of one sharp (F#). The solo begins with a series of eighth and sixteenth notes, followed by a series of chords and single notes. The notation includes various musical symbols such as slurs, ties, and vibrato markings. The solo is divided into two main sections, each with a different feel and tempo. The first section is marked "Moderato" and the second section is marked "Allegro". The solo ends with a final chord and a double bar line.

The musical score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). It features six measures of music, each beginning with a 'Full' dynamic marking and a wavy line. The bottom staff uses a bass clef and also features six measures of music, each beginning with a 'Full' dynamic marking and a wavy line. Fingering numbers (12, 15) are indicated below the notes in both staves.

8va-----

8va-----

Start rit. ----- *Gradual ritard.* ----->

8va-----

rit. ----->

8va-----

rit. ----->

8va-----, loco

E5

ARE YOU READY TO ROCK
ARMED AND READY
ATTACK OF THE MAD AXEMAN
CAPTAIN NEMO
CRY FOR THE NATIONS
DOCTOR DOCTOR
DOGS OF WAR
I'M GONNA MAKE YOU MINE
INTO THE ARENA (Instrumental)
LIGHTS OUT
LOOKING FOR LOVE
ON AND ON
ROCK BOTTOM
ROCK MY NIGHTS AWAY
TRY ME
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